VISIT…

CRISTIANO MICALIZZI

POP PUBLICATIONS

ENCICLOPEDIA DEI RITMI PER BATTERIA E BASSO

**Oltre 200 ritmi spiegati e incisi su CD allegato,
con batteria sul canale sinistro, basso sul canale destro e click al centro,
per uno studio indipendente degli strumenti**

POP ROCK
BLUES ROCK
HARD ROCK
HEAVY METAL
ROCK AND ROLL
TWIST
MOTOWN R&B
MENPHIS R&B
JAMES BROWN R&B
FUNK '70
FUNK ROCK
FUNK BLUES
DISCO
HOUSE
HIP HOP
ACID JAZZ
12/8 BLUES

12/8 R&B
12/8 ROCK
12/8 FUNK
SHUFFLE BLUES
SHUFFLE R&B
SHUFFLE ROCK
SHUFFLE FUNK
NEW ORLEANS
DIXIELAND
BOOGIE WOOGIE
BEBOP/HARD BOP
BOSSA NOVA
SAMBA
BAION
BOLERO
RUMBA
CHA-CHA-CHA

MANBO
SONGO
MOZAMBIQUE
GUAGUANCO
AFROCUBAN 6/8
CALYPSO/SOCA
MERENGUE
REGGAE
POLKA
MAZURKA
TANGO
VALZER
TARANTELLA
BEGUINE
PASO DOBLE
FOXTROT
CHARLESTON

BATTERIA: CRISTIANO MICALIZZI

BASSO: FRANCESCO PUGLISI

BMG
BMG RICORDI S.p.A.

CRISTIANO MICALIZZI

ENCICLOPEDIA DEI RITMI PER BATTERIA E BASSO

Oltre 200 ritmi per batteria e basso

nei vari stili musicali

Compact Disc allegato

(Batteria: Cristiano Micalizzi, Basso: Francesco Puglisi)

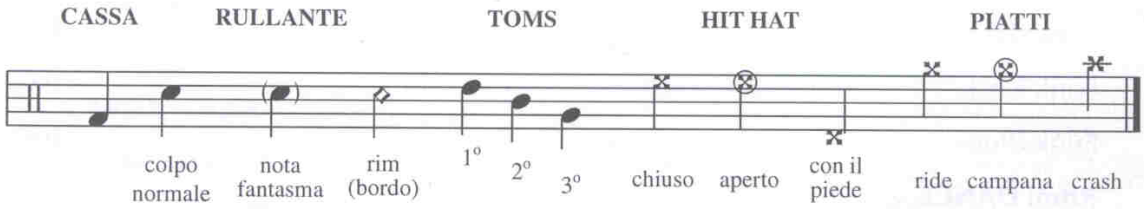
Cristiano Micalizzi nasce a Roma il 16/5/68 dove inizia i primi studi musicali sotto la guida del padre, il compositore Franco Micalizzi.
Nel 1990, in occasione del "Primo concorso per i giovani talenti del jazz europeo", viene scelto da una giuria internazionale per far parte dell'orchestra diretta dall'arrangiatore e flautista americano James Newton. Nel Luglio dello stesso anno partecipa durante Umbria Jazz ai clinics tenuti dalla Berklee College of Music di Boston, vincendo una borsa di studio che gli permette di partire alla volta della scuola americana dove si laurea con un Bachelor's Degree in Performance.
Durante il soggiorno negli Stati Uniti ha l'occasione di suonare con numerosi musicisti emergenti tra i quali il bassista Matt Garrison e il chitarrista Torsten De Winckel. Nello stesso periodo registra con il gruppo Oversize Quartet un CD jazz per la Accurate Records e prende parte a vari tours con la prestigiosa big band diretta da Tom Roli Junior con la quale partecipa al festival jazz di Montreal. In occasione dei Clinics tenuti dalla Berklee College of Music ad Umbria Jazz collabora dal '93 come assistente alle lezioni tenute dai docenti americani. Attualmente svolge un'intensa attività di performer in diversi contesti musicali (Studio: BMG, RTI, Polygram, Sony,; Live: Bruce Bartlett, Jim Kelly, Scialpi, Eramo e Passavanti, Silvia Salemi; Televisione: "Ciao Mara" Canale 5, "Che cos'è la musica" CEI-TV Satellitare, Regia di Pupi Avati con Giovanni Tommaso, Danilo Rea, Fabrizio Bosso ed altri). Cristiano Micalizzi è anche l'autore del metodo per batteria "Drumming System" edito dalla BMG/RICORDI (MLR 308).

Francesco Puglisi inizia a suonare il basso elettrico all'età di tredici anni e successivamente anche il contrabbasso. Intorno ai diciassette anni comincia a suonare prevalentemente musica jazz con diversi musicisti italiani tra cui: Maurizio Giammarco, Massimo Urbani, Enrico Pierannunzi, Enrico Rava, Roberto Gatto e Rita Marcotulli. Ben presto inizia a collaborare, sempre nell'ambito della musica jazz, con numerosi musicisti stranieri, tra i quali: Chet Baker, Kenny Klarke, Gary Bartz, Sonny Fortune, Bob Mintzer, Ronnie Cuber, Kay Winding e George Garzone. Dalla fine degli anni settanta comincia a partecipare a diverse manifestazioni musicali, tra le quali Umbria Jazz ed Atina Jazz e al contempo a svolgere un'intensa attività concertistica nelle principali città italiane. Ma oltre che alla musica jazz si dedica ben presto anche ad altre forme musicali di vario genere. Partecipa alla registrazione di numerose colonne sonore e soprattutto collabora con alcuni dei maggiori interpreti italiani e stranieri di musica leggera. Tra di essi si possono ricordare: Riccardo Cocciante, Luca Barbarossa, Ornella Vanoni, Fabio Concato, Tony Esposito, Laura Pausini, Tullio De Piscopo, Chaka Kahan, Sara Jane Morris ed Emi Stewart. Con loro ha partecipato a diverse tournées e concerti in Italia e all'estero (anche in Giappone, in Russia e in Canada). Sul piano della sua attività discografica oltre al proprio contributo alla realizzazione di LP come "Notes" (di R. Gatto, con special guest M. Braker) e di "Wonderland" (di S. Sabatini), va ricordata la sua partecipazione alla registrazione di diversi LP di Cocciante, Barbarossa, Concato ed altri. Numerose infine le sue apparizioni televisive fra le quali la partecipazione all'intero ciclo del programma "Doc" (Rai 2, con Gegé Telesforo), nonché, nel corso degli anni, ad alcune puntate di "Fantastico" e di "Domenica In".

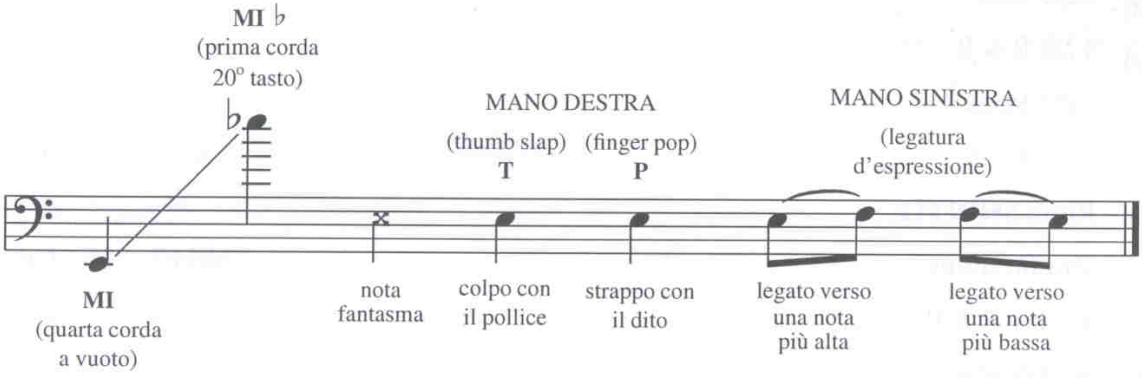
Introduzione

L' **ENCICLOPEDIA DEI RITMI PER BATTERIA E BASSO** è una raccolta di ritmi tra i più popolari e caratteristici nei vari stili musicali.
Per ogni stile vengono riportati diversi ritmi di batteria assieme alle relative linee di basso, con una breve descrizione introduttiva su ogni genere musicale.
Tutti i ritmi contenuti nel libro sono suonati nel CD allegato con la batteria sul canale sinistro, il basso sul canale destro e il click al centro: in questo modo, escludendo il canale sinistro, si può suonare la batteria insieme al basso registrato (per i batteristi) mentre, escludendo il canale destro, si possono suonare le linee di basso assieme alla batteria registrata (per i bassisti).
L'enciclopedia si conclude con una discografia consigliata secondo i vari generi musicali.
Prima di passare ai ritmi del libro, qui di seguito sono riportati due pentagrammi: il primo con le note corrispondenti alle varie parti del set di batteria e il secondo con l'estensione e la simbologia delle note per il basso.

Legenda note batteria:



Estensione e simbologia note basso:



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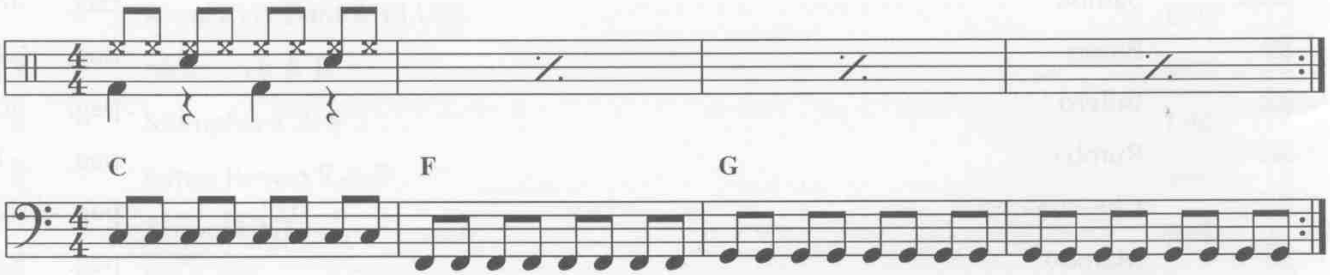
Ritmi ROCK

La prima sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Rock**.
La musica Rock ha generalmente un andamento ad ottavi piuttosto marcato e si basa molto spesso su delle progressioni armoniche abbastanza semplici.
I ritmi che seguono sono divisi in diversi gruppi in base alle diverse tendenze del Rock: il **Pop Rock**, il **Blues Rock**, l'**Hard Rock**, l'**Heavy Metal**, il **Rock and Roll** e il **Twist** (vedi la discografia consigliata a pag. 73).

1

Pop Rock 1



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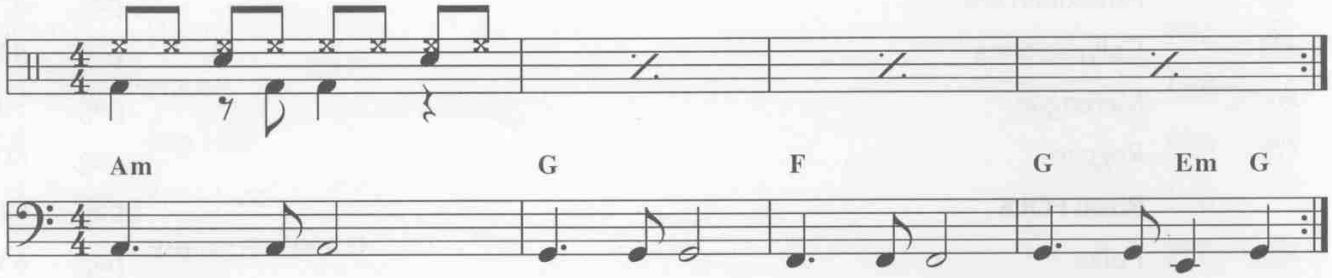
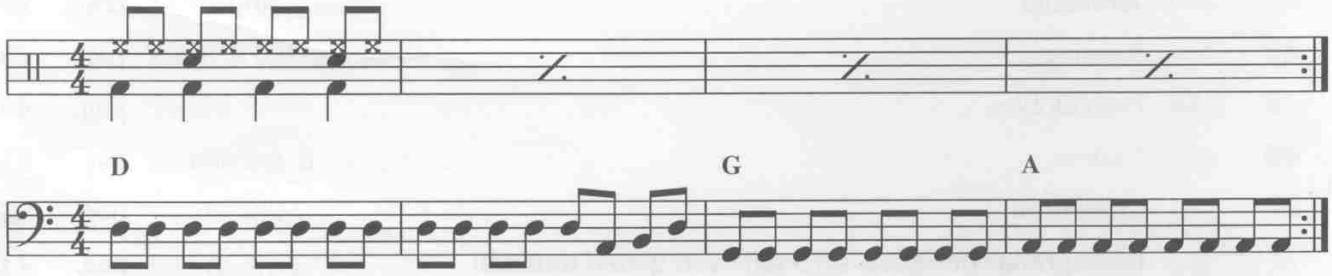
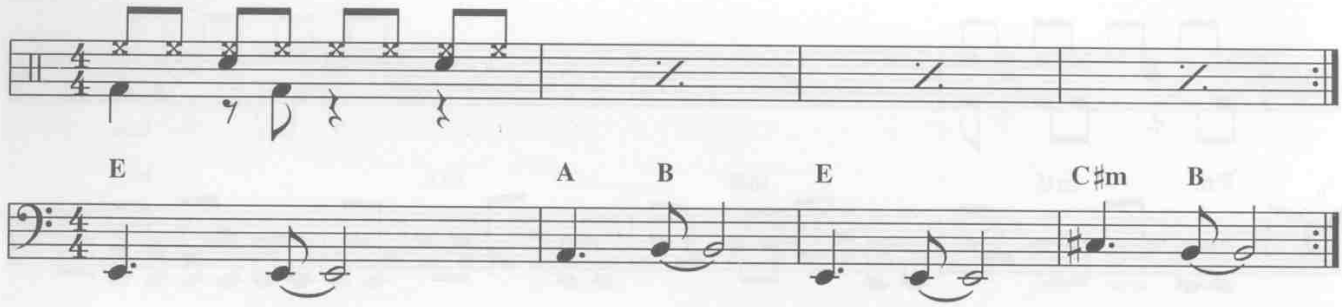


Pop Rock 3



Pop Rock 4



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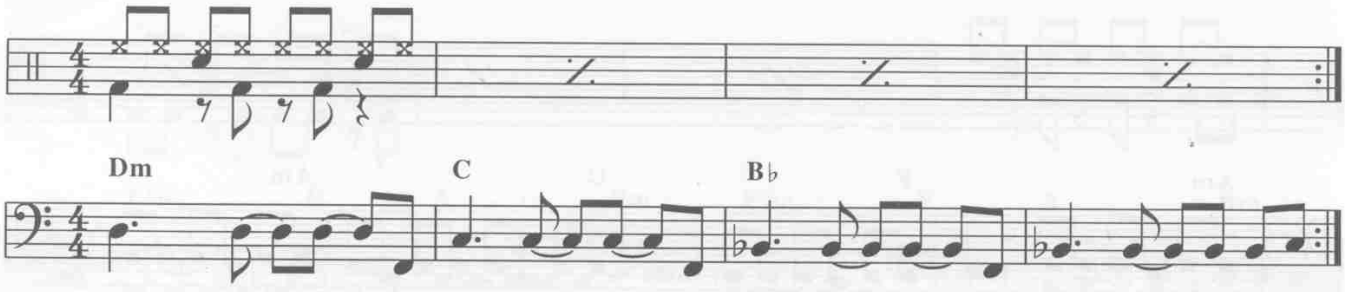
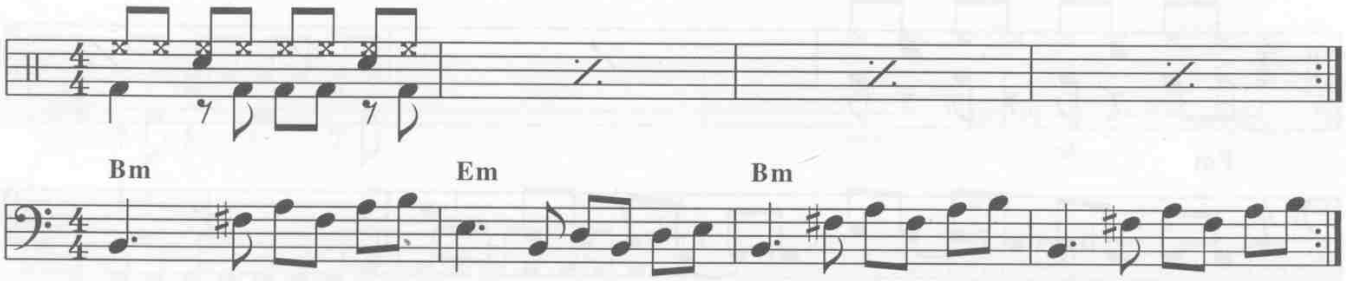
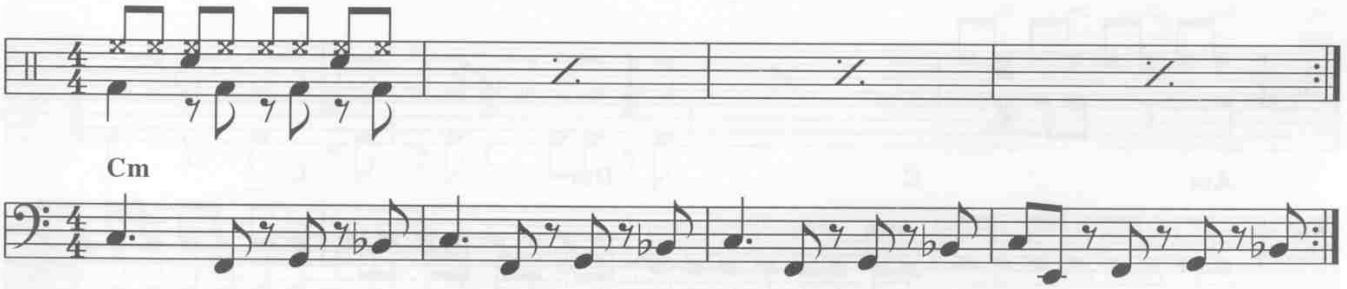


2

Blues Rock 1



Blues Rock 2



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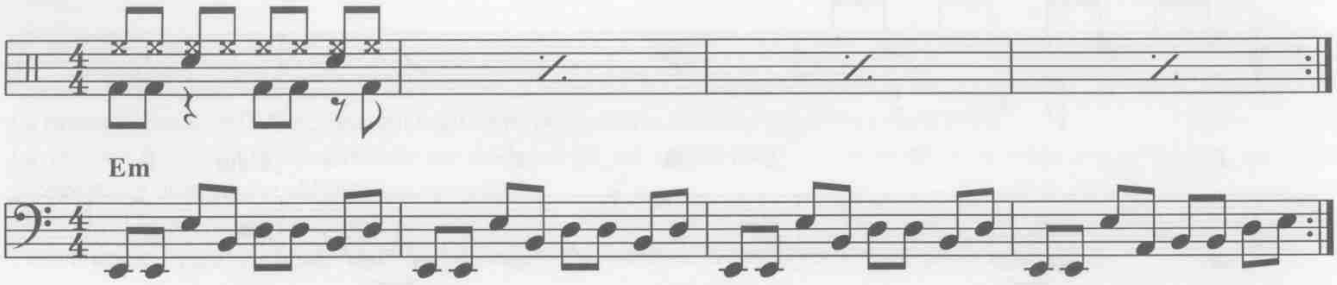

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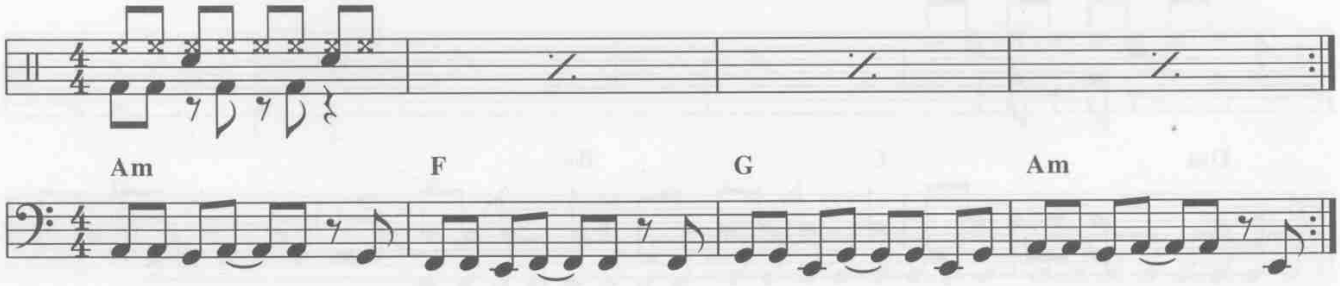

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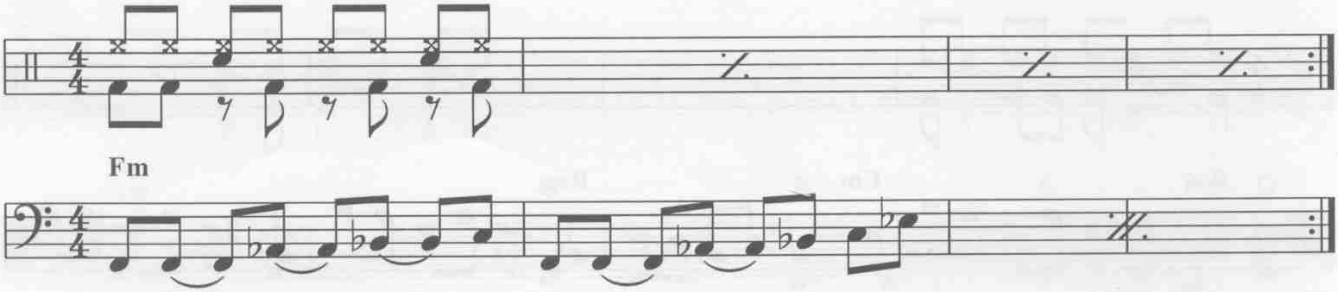
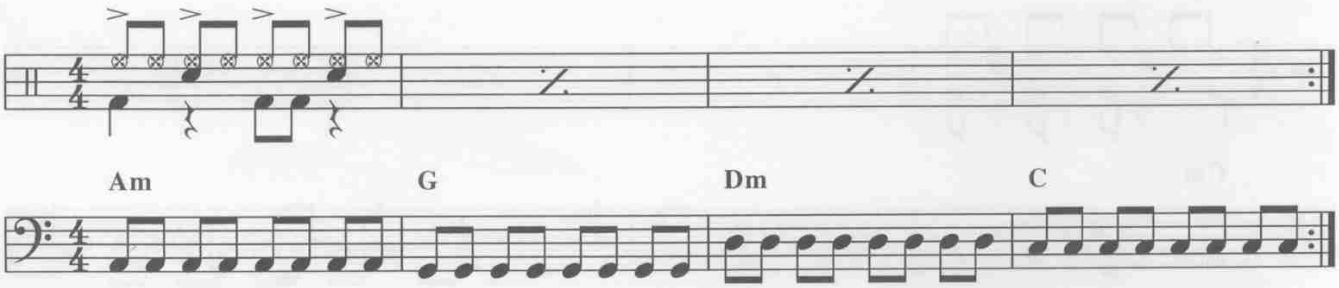


3

Hard Rock 1



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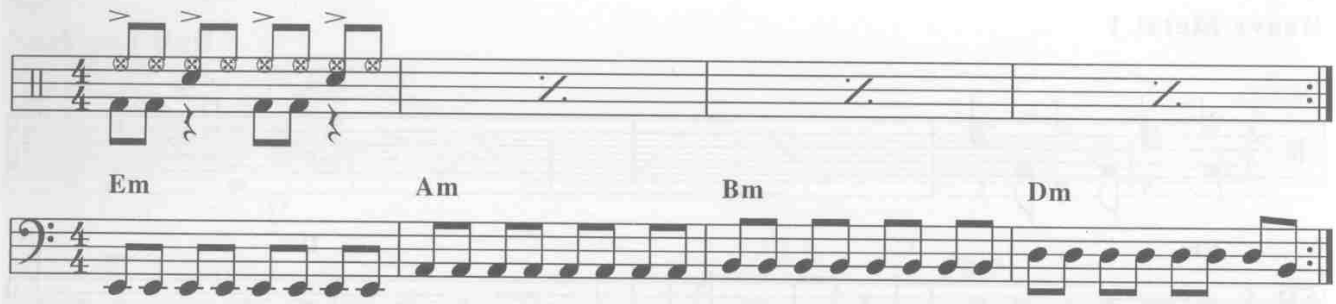

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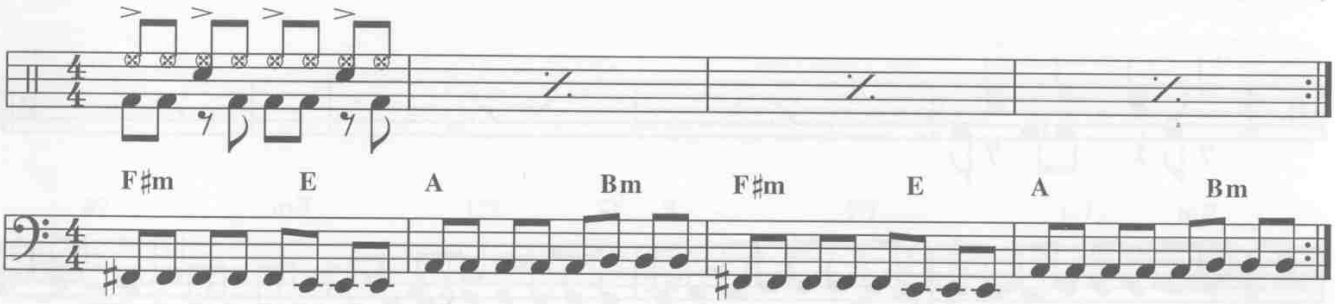

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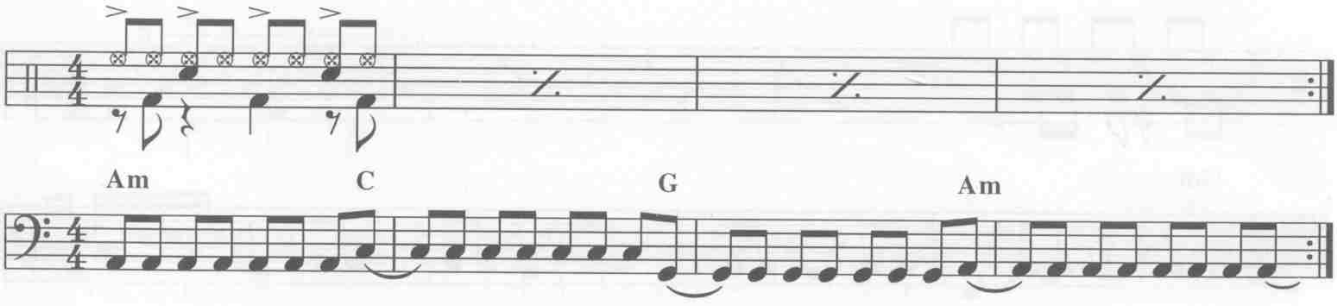

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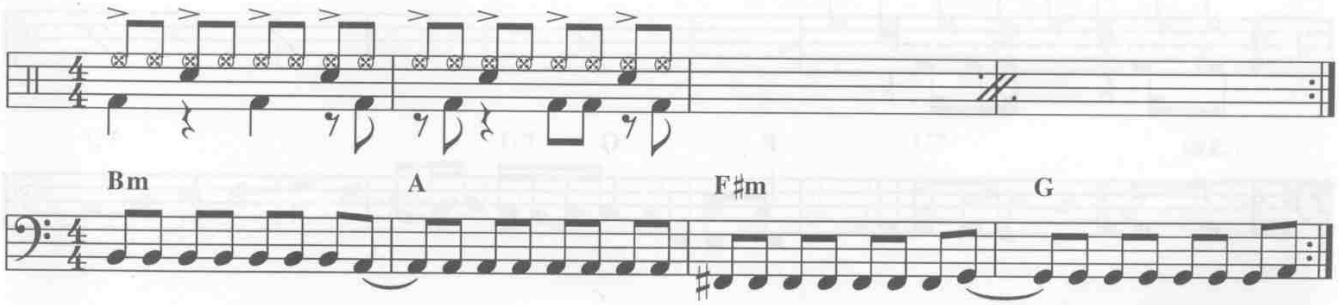

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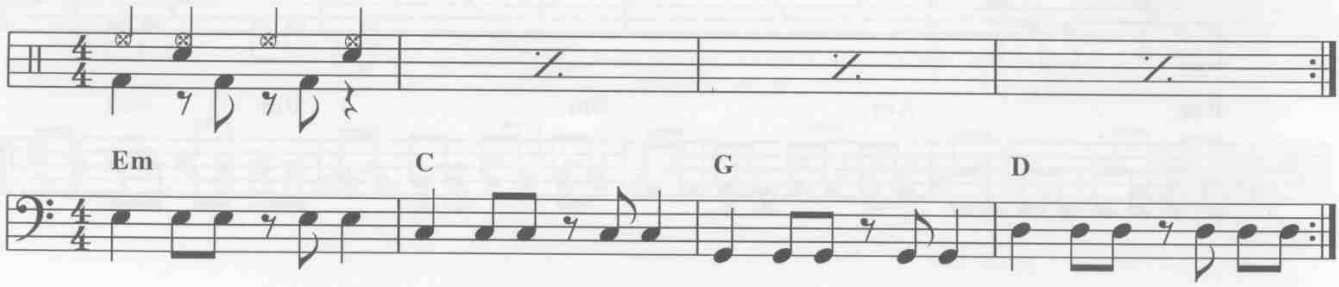
Heavy Metal 1



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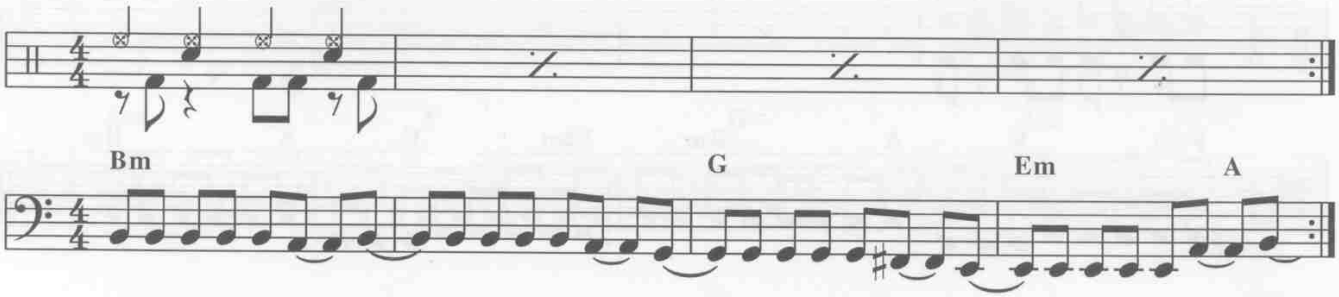

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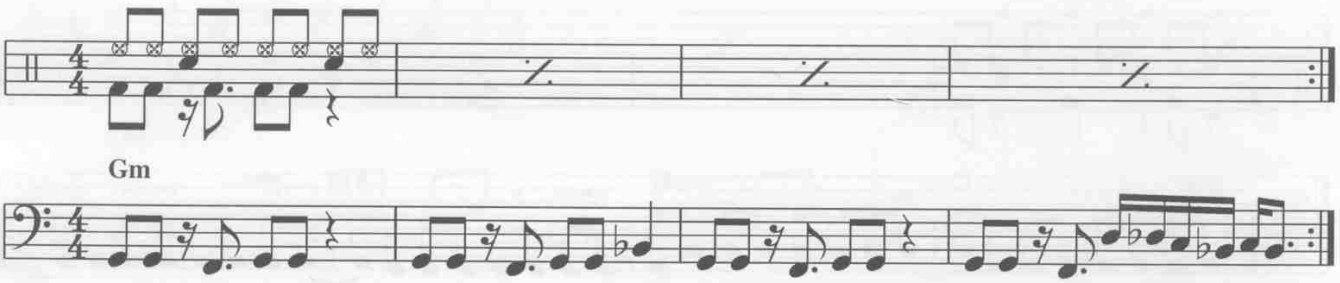
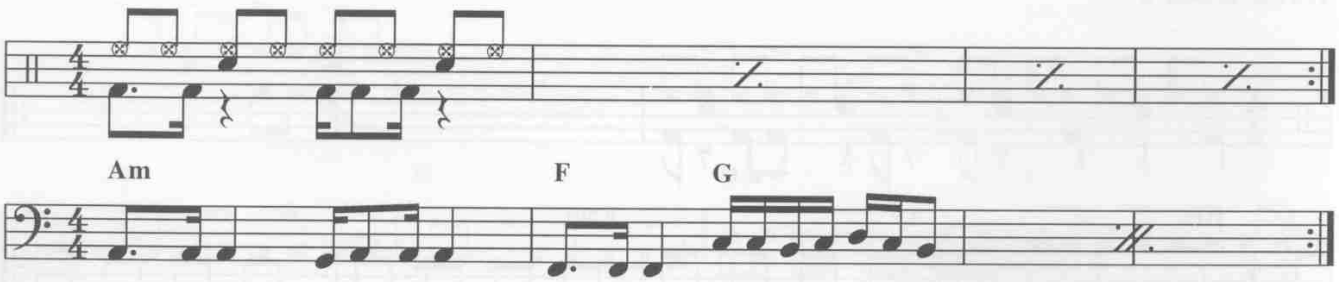
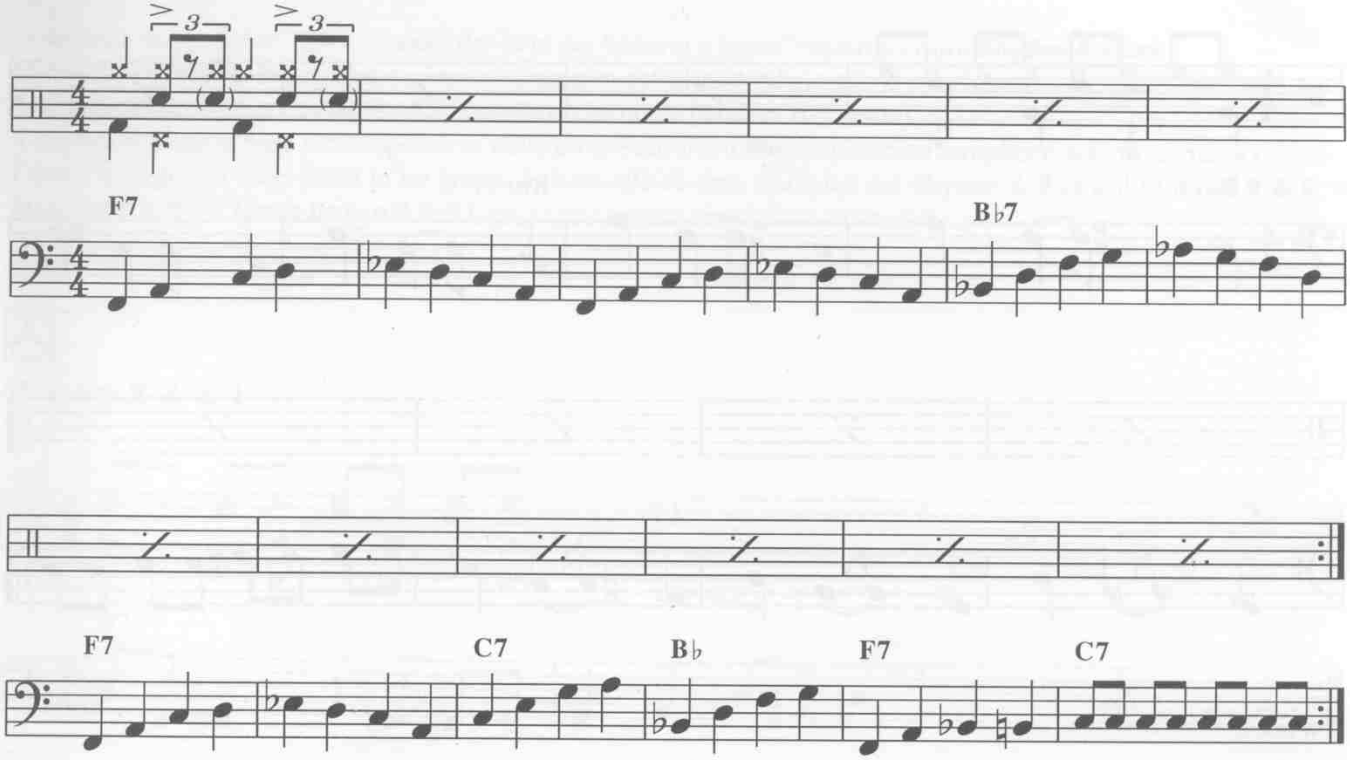


Heavy Metal 4

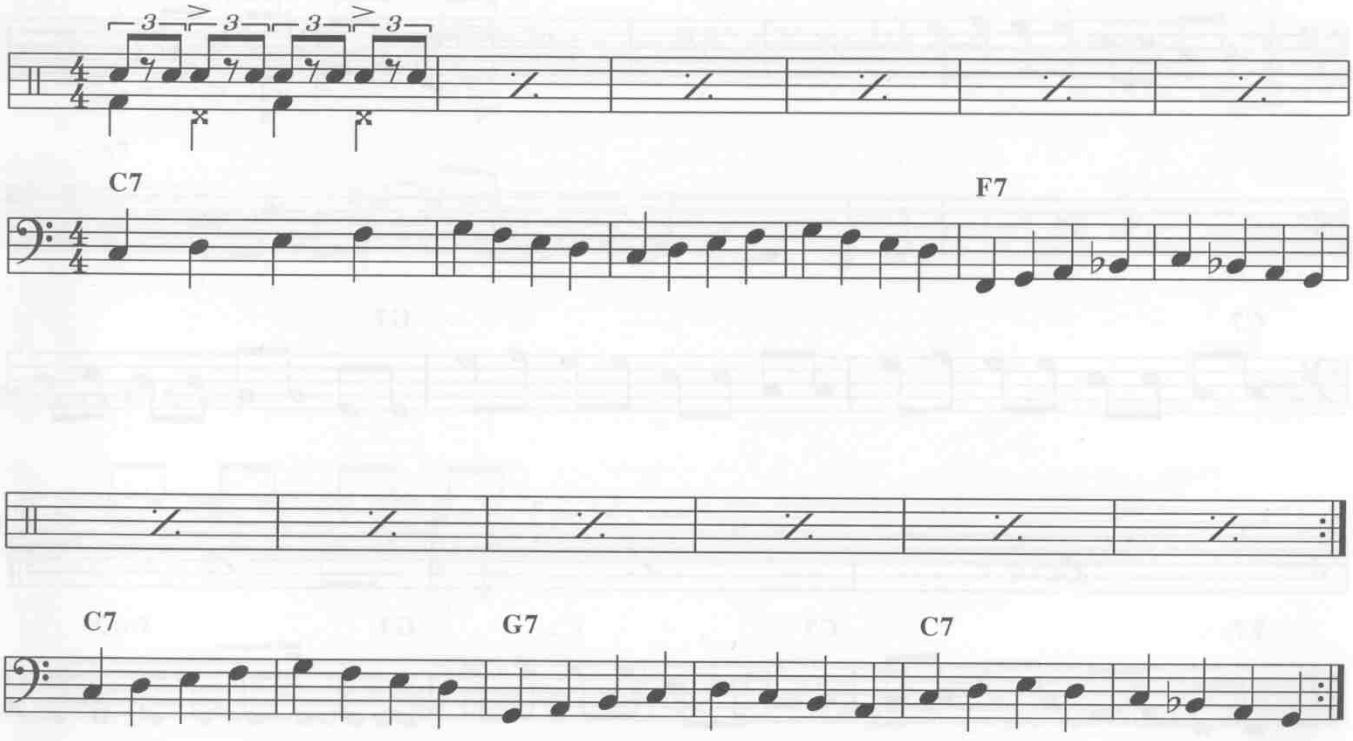


5

Rock and Roll 1

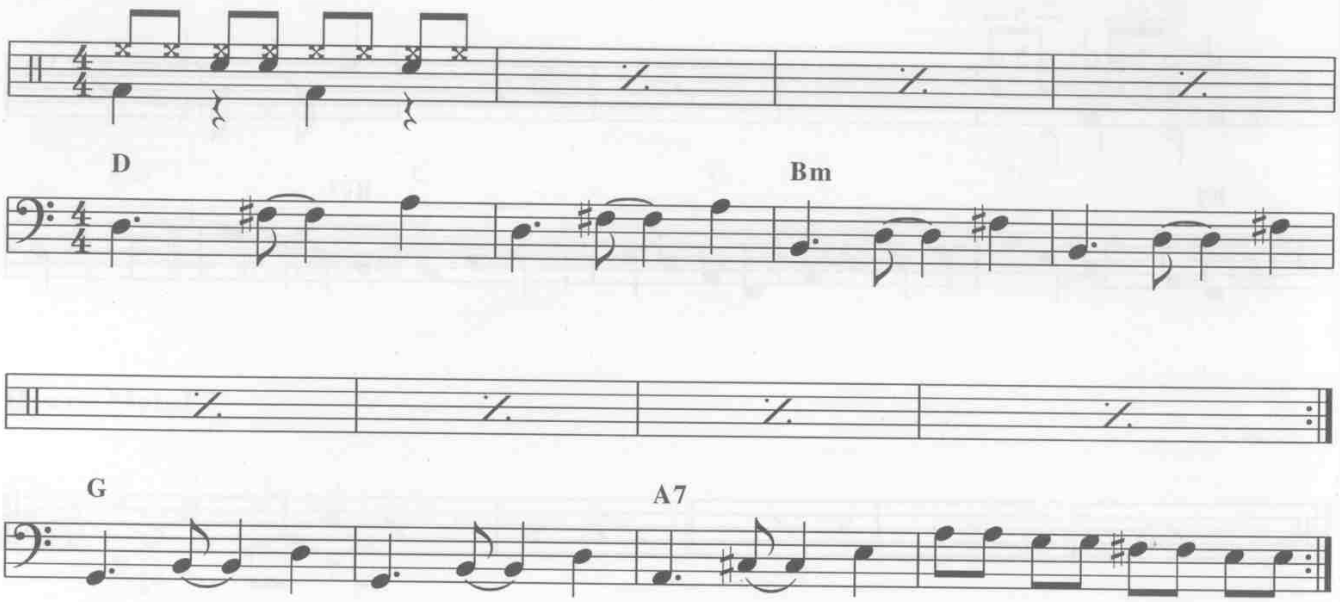


Rock and Roll 2



6

Twist 1



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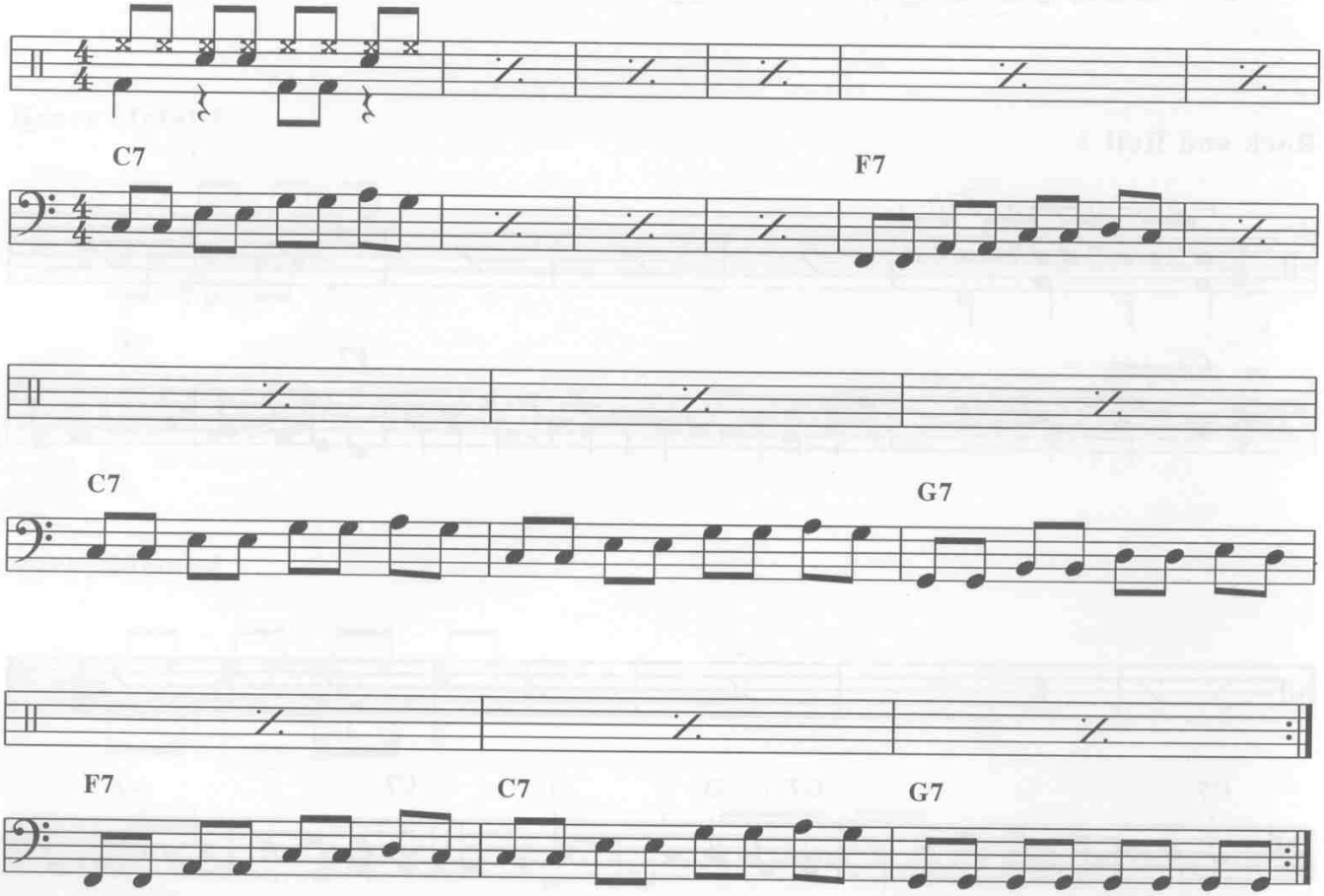
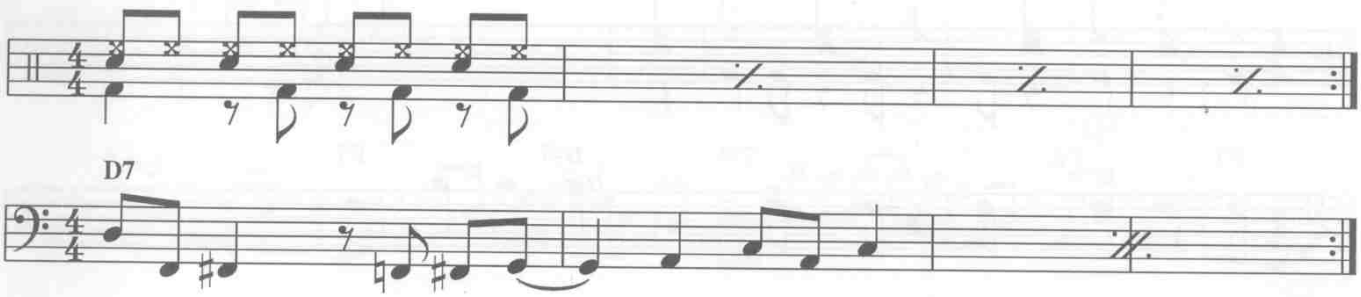


Ritmi RHYTHM & BLUES

La seconda sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Rhythm & Blues**.
La musica Rhythm & Blues, che deriva dal Gospel e dal Blues tradizionale e si sviluppa negli Stati Uniti negli anni '60, ha generalmente un andamento ad ottavi con alcuni accenni di sedicesimi.
Il Rhythm & Blues si basa molto spesso su delle progressioni armoniche piuttosto semplici o sul giro armonico Blues.
I ritmi che seguono sono divisi in tre gruppi in base alle diverse tendenze del Rhythm & Blues: il **Motown R & B**, il **Memphis R & B** e il **James Brown R & B** (vedi la discografia consigliata a pag. 74).

7

Motown R & B 1



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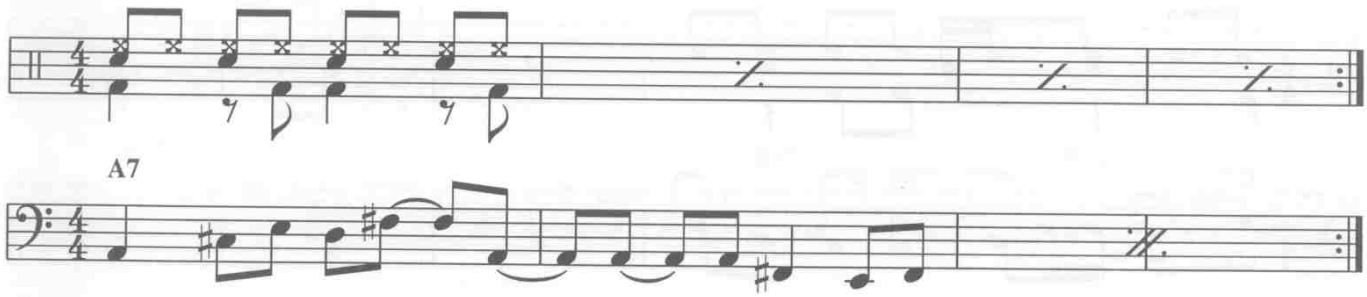

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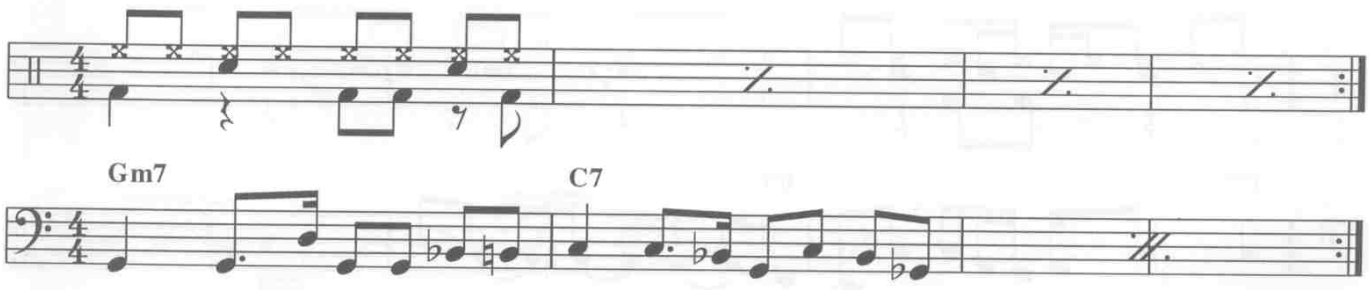

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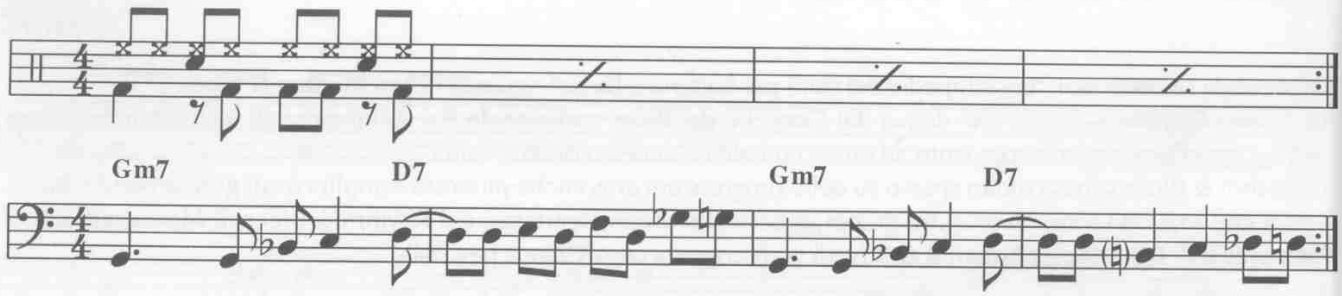
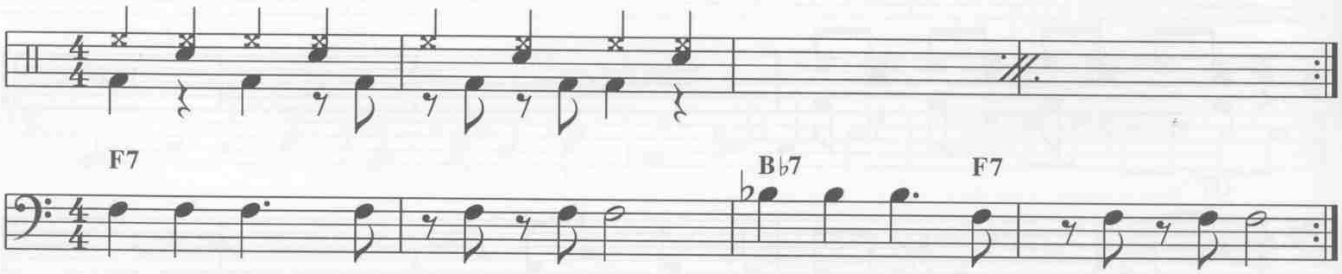
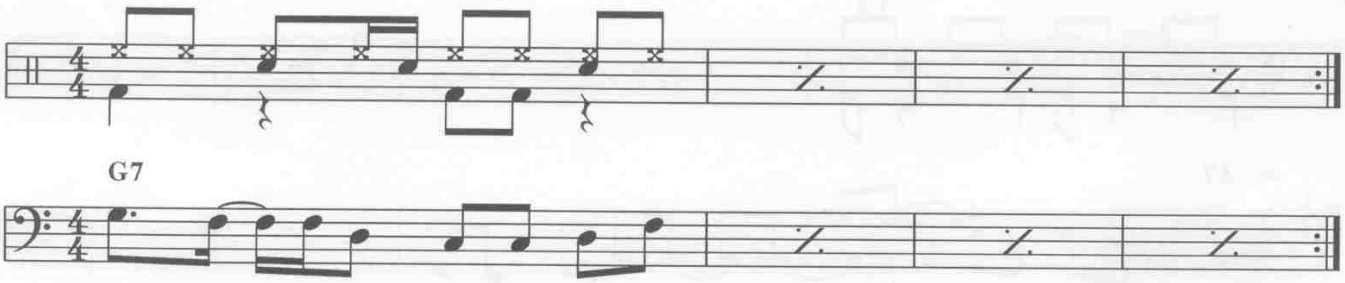


Motown R & B 5



8

Memphis R & B 1



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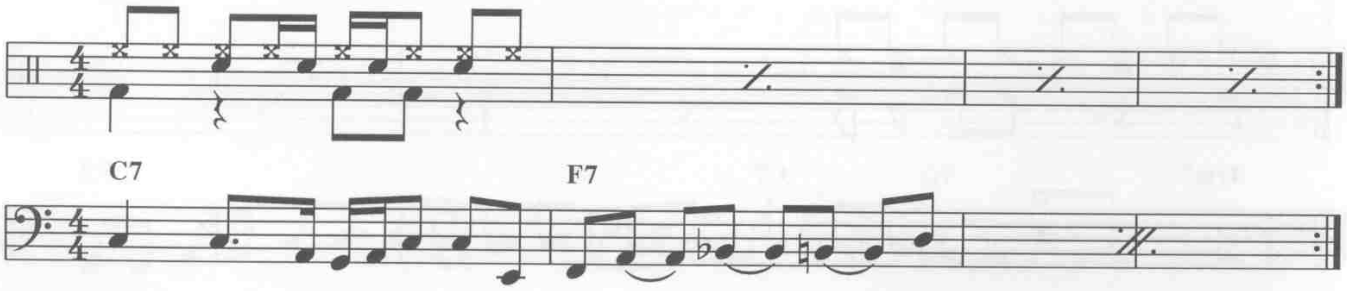
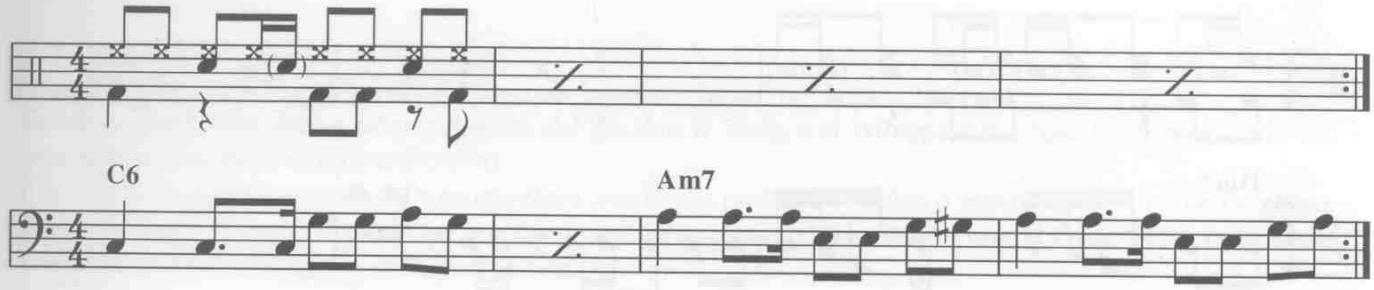
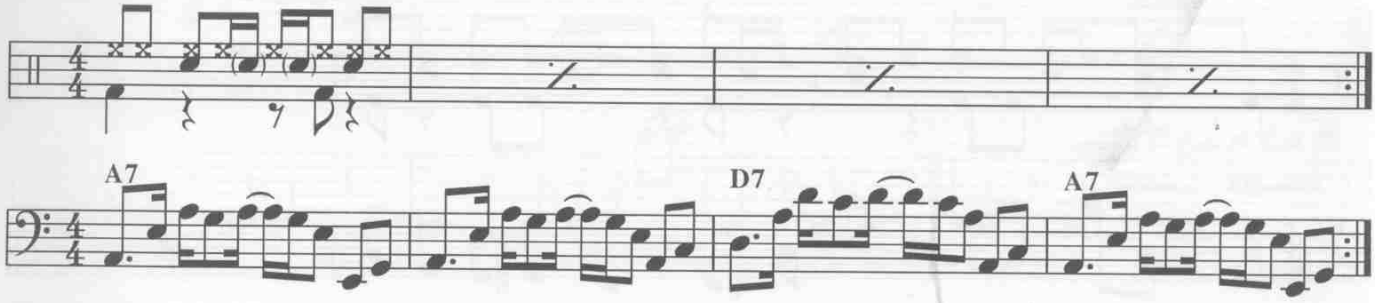


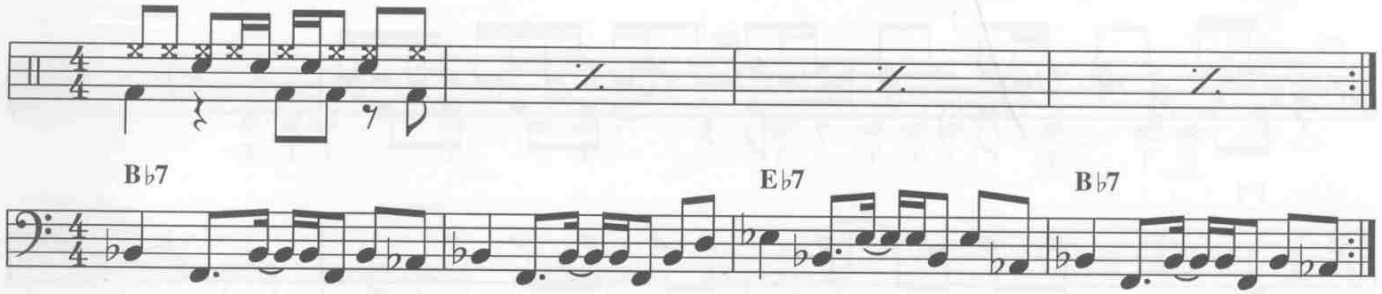
Memphis R & B 3



Memphis R & B 4

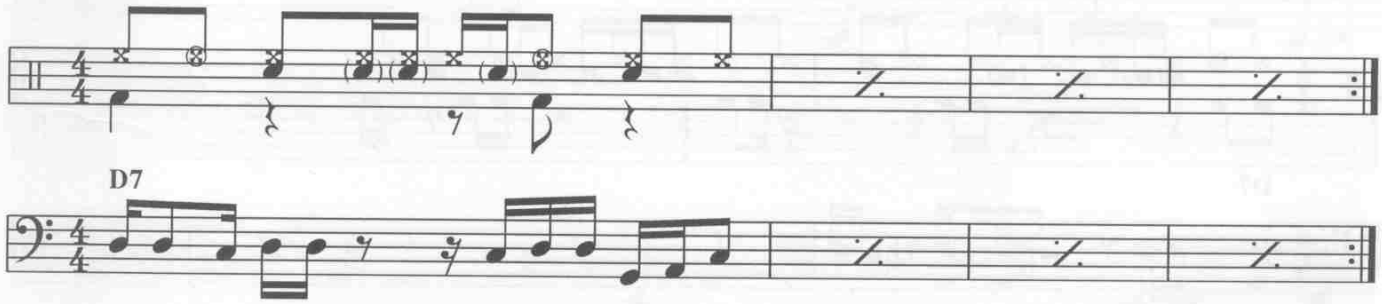


Memphis R & B 5

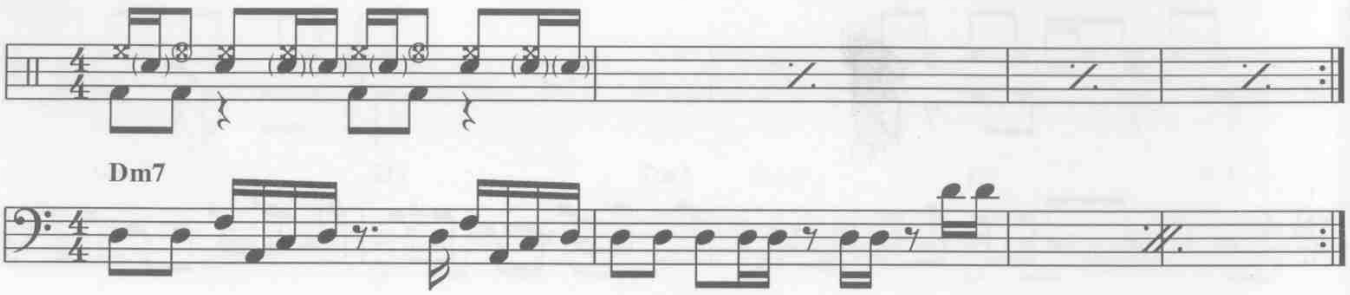


9

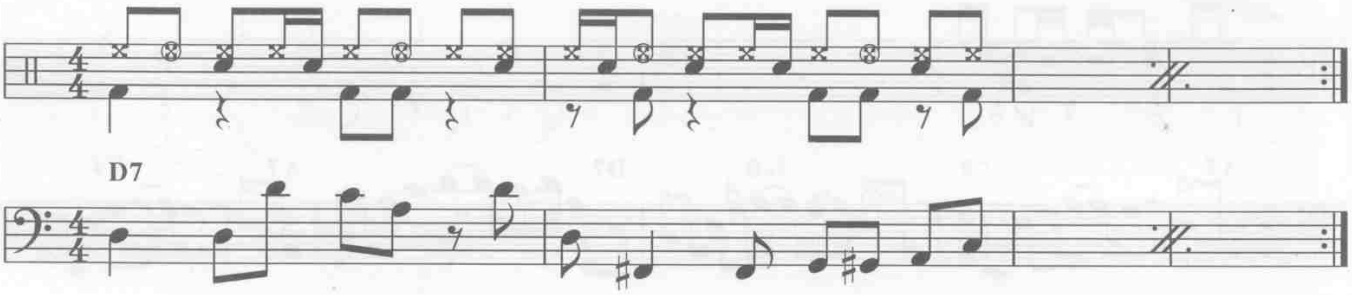
James Brown R & B 1



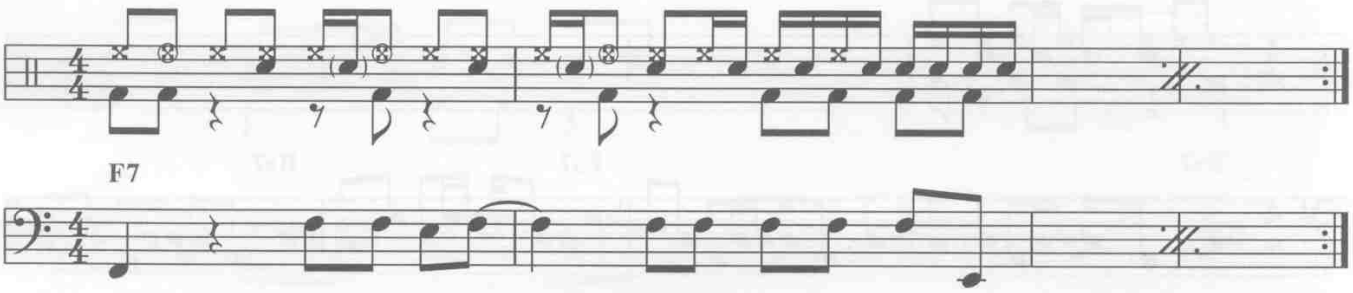
James Brown R & B 2



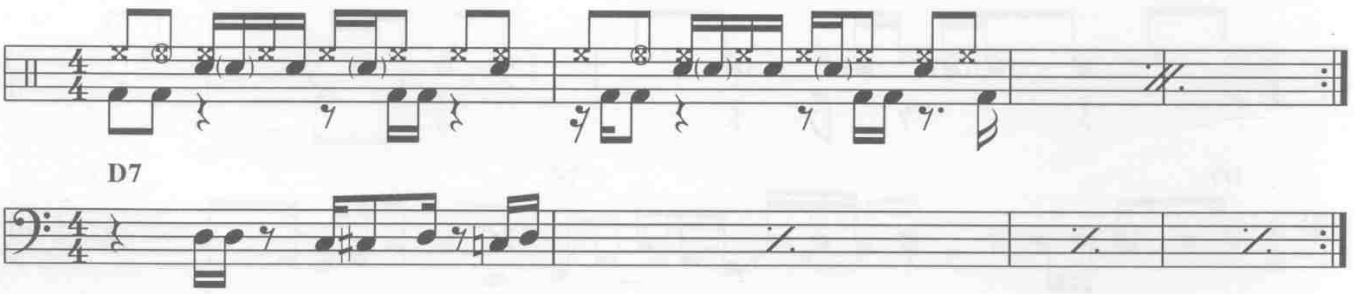
James Brown R & B 3



James Brown R & B 4



James Brown R & B 5

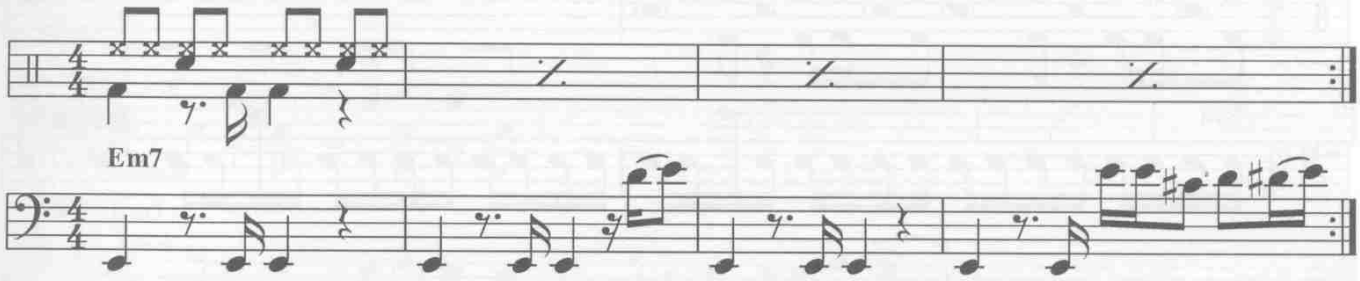


Ritmi FUNK

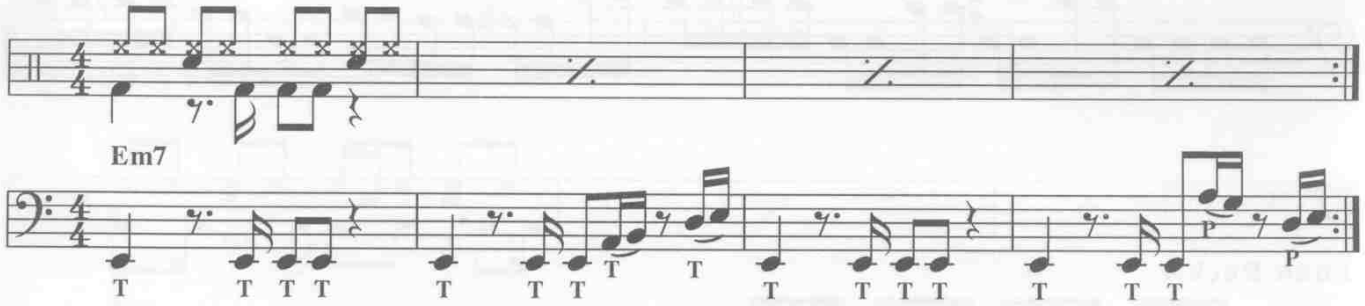
La terza sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Funk**.
La musica Funk, che deriva principalmente dal Rhythm & Blues e si sviluppa negli Stati Uniti negli anni '70, ha generalmente un andamento a sedicesimi.
Il Funk si basa molto spesso su delle progressioni armoniche piuttosto semplici o addirittura su un unico accordo.
I ritmi che seguono sono divisi in tre gruppi in base alle diverse tendenze del Funk: il **Funk '70**, il **Funk Rock** e il **Funk Blues** (vedi la discografia consigliata a pag. 75).

10

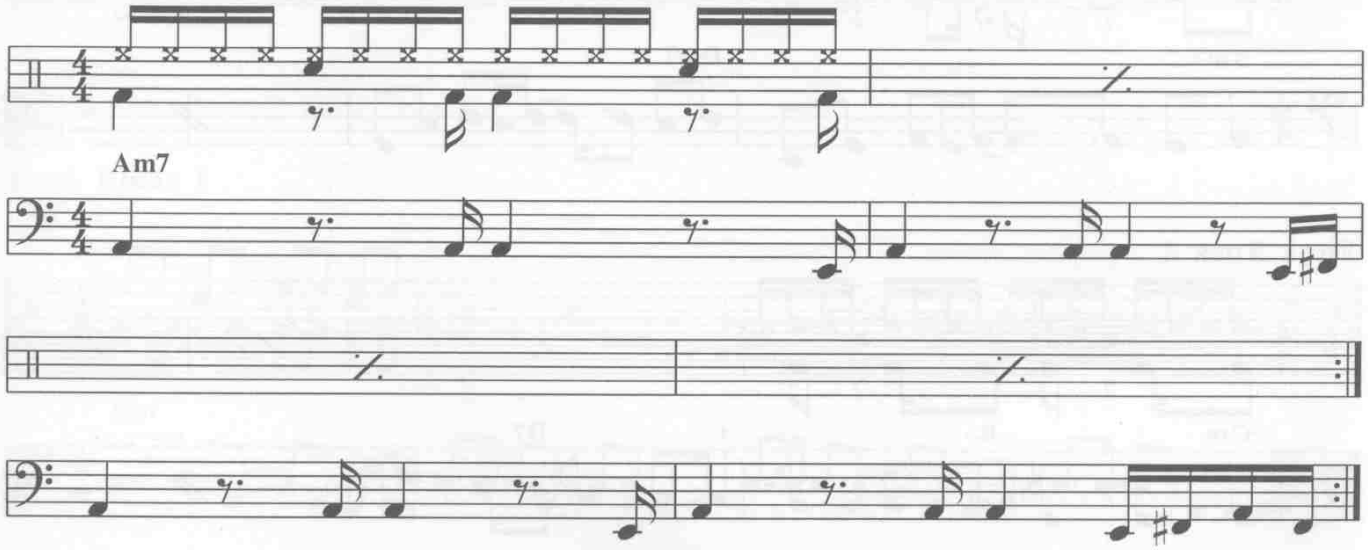
Funk '70 1



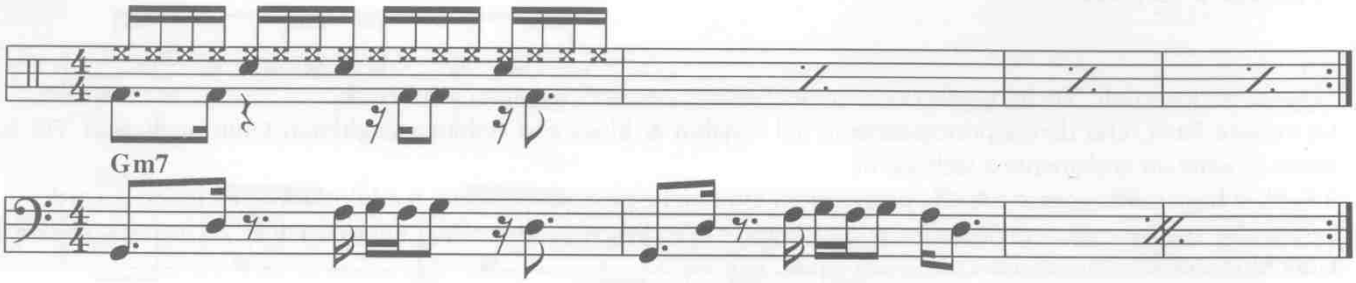
Funk '70 2



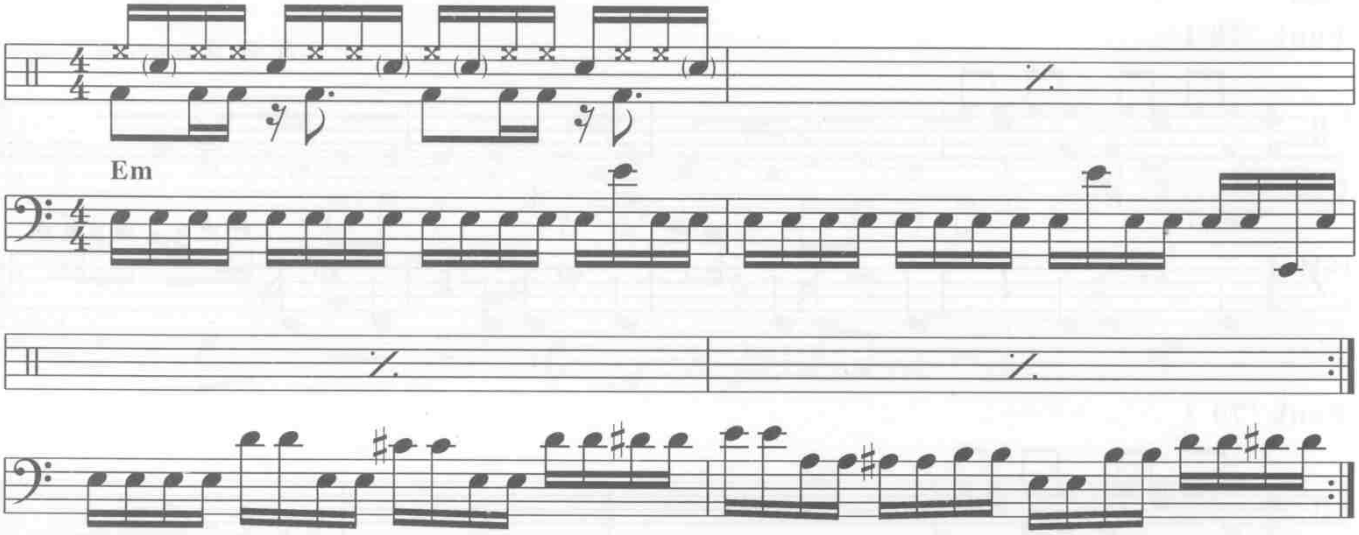
Funk '70 3



Funk '70 4

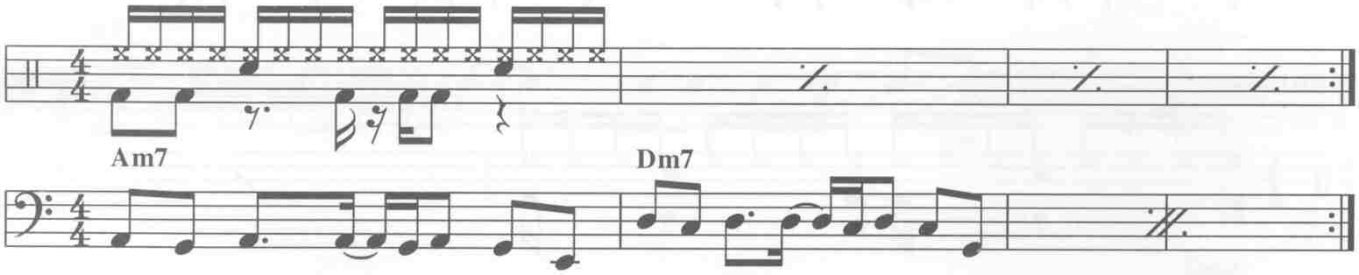


Funk '70 5

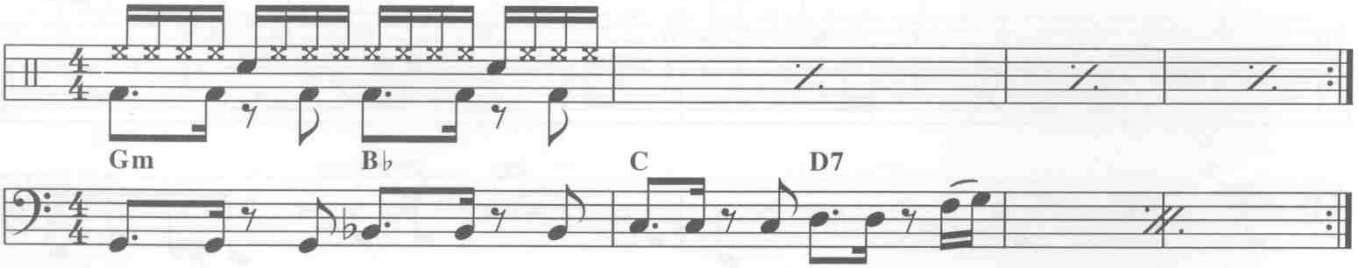


11

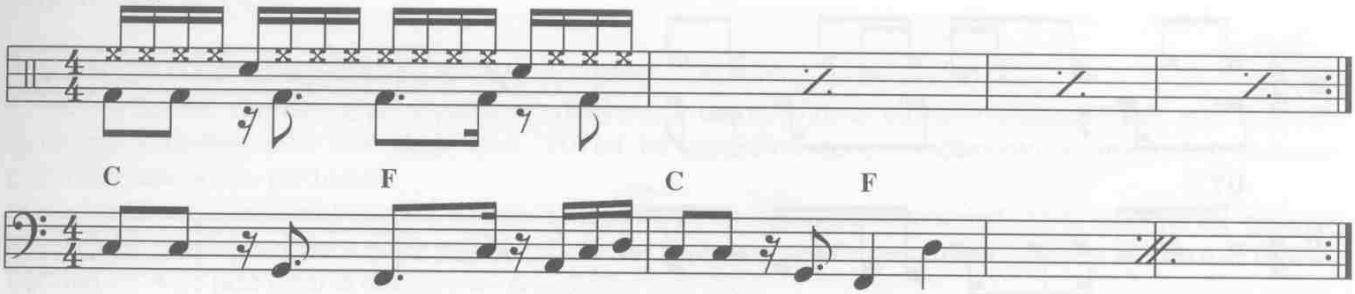
Funk Rock 1



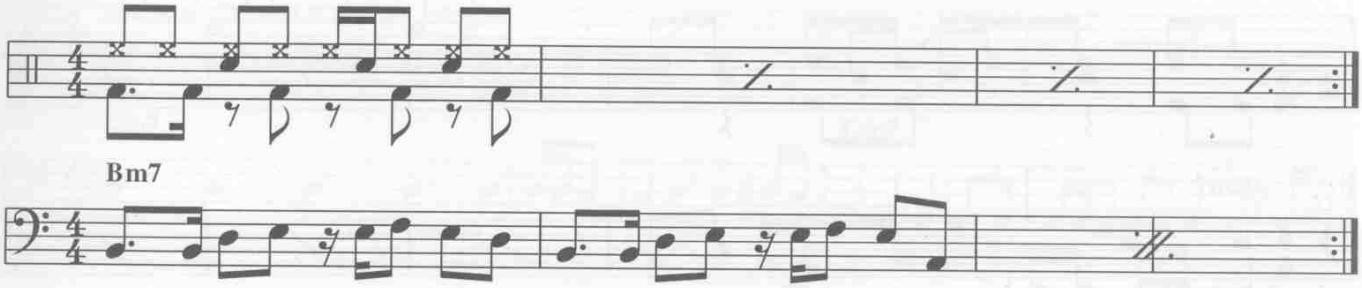
Funk Rock 2



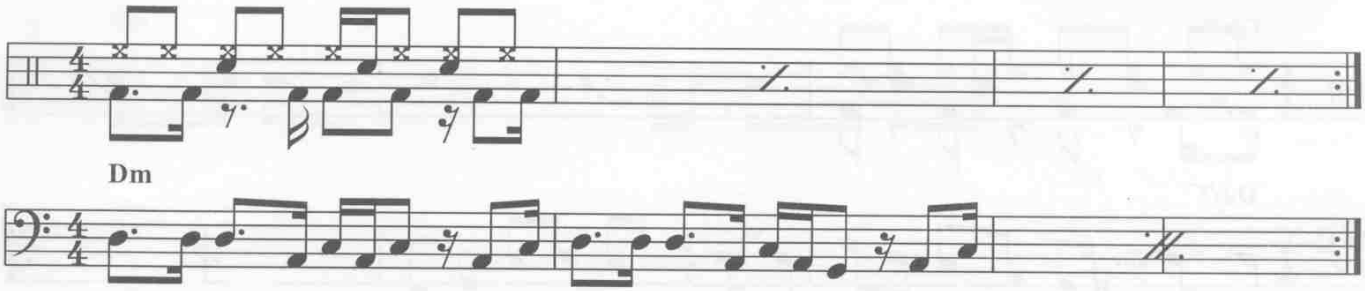
Funk Rock 3



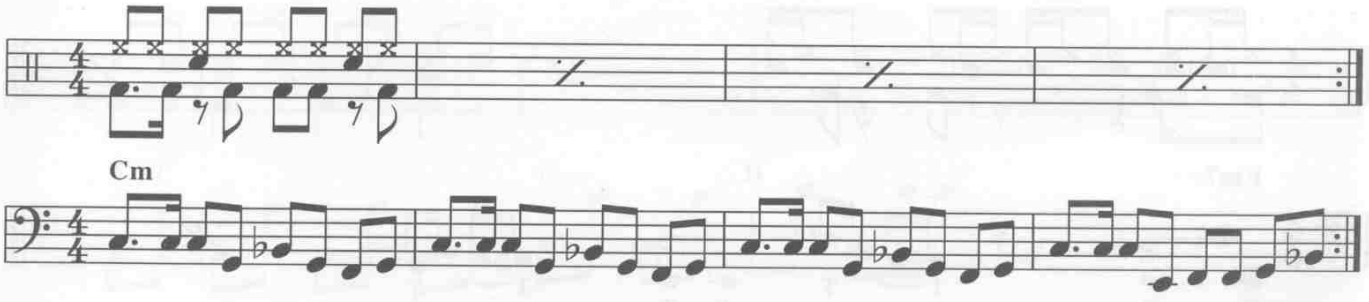
Funk Rock 4



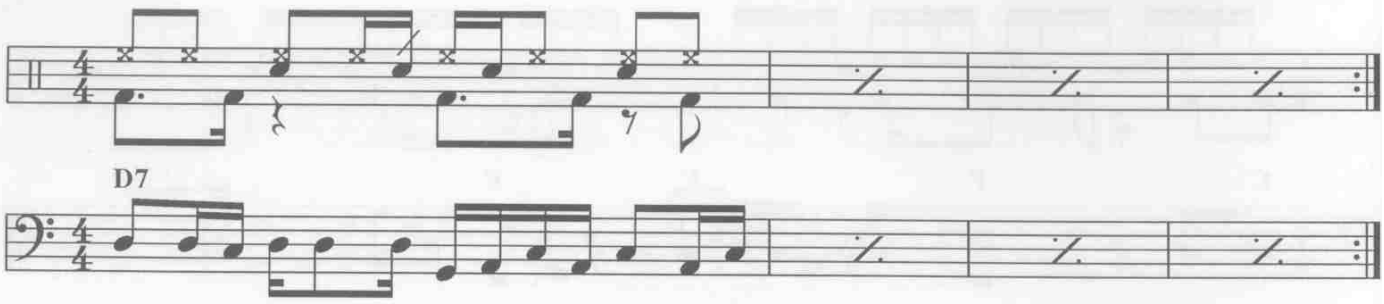
Funk Rock 5



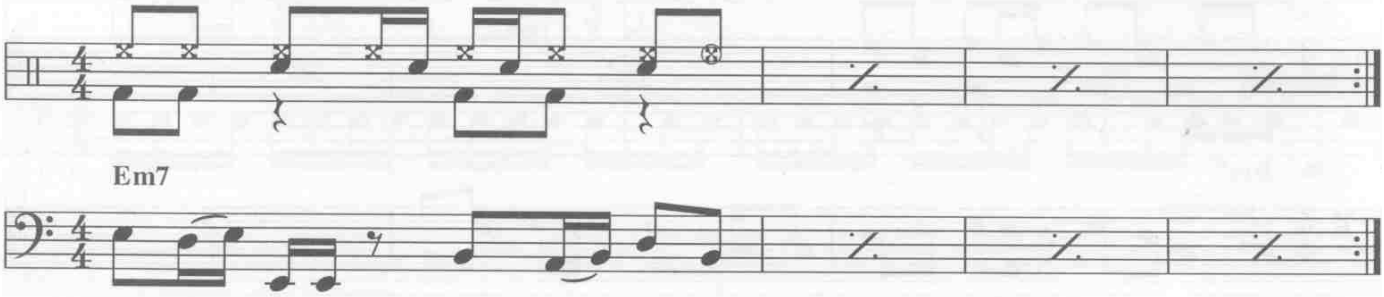
Funk Blues 1



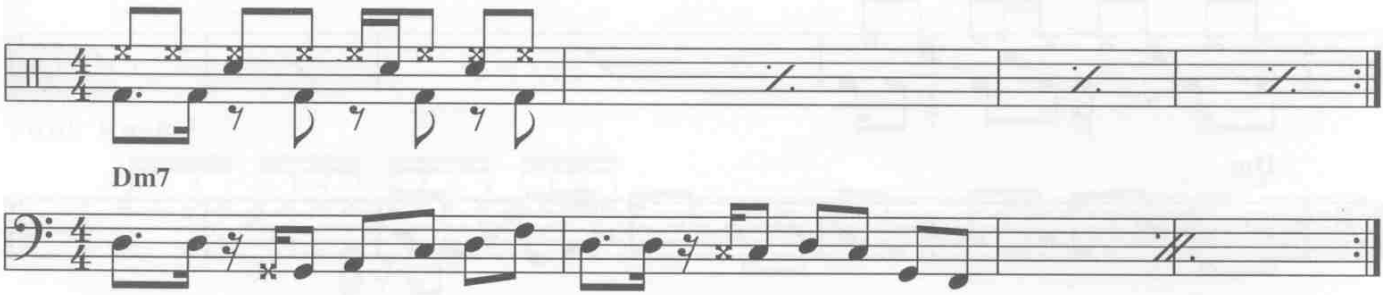
Funk Blues 2



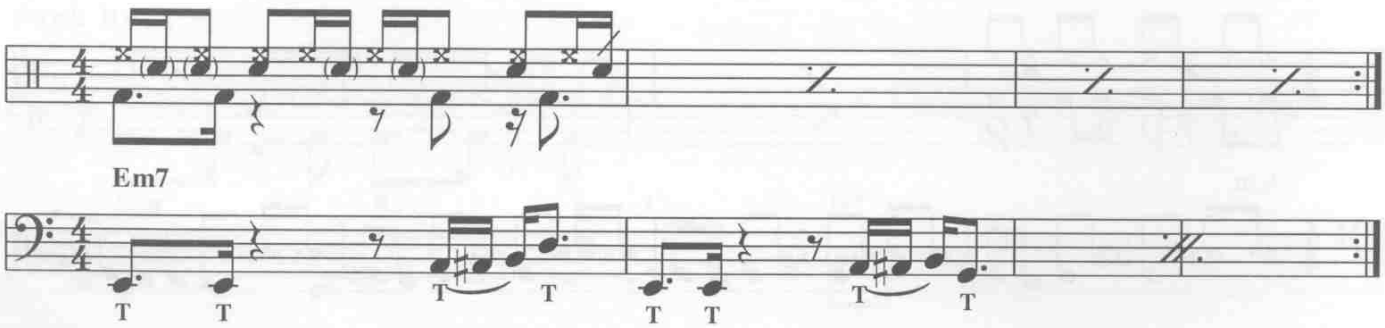
Funk Blues 3



Funk Blues 4



Funk Blues 5

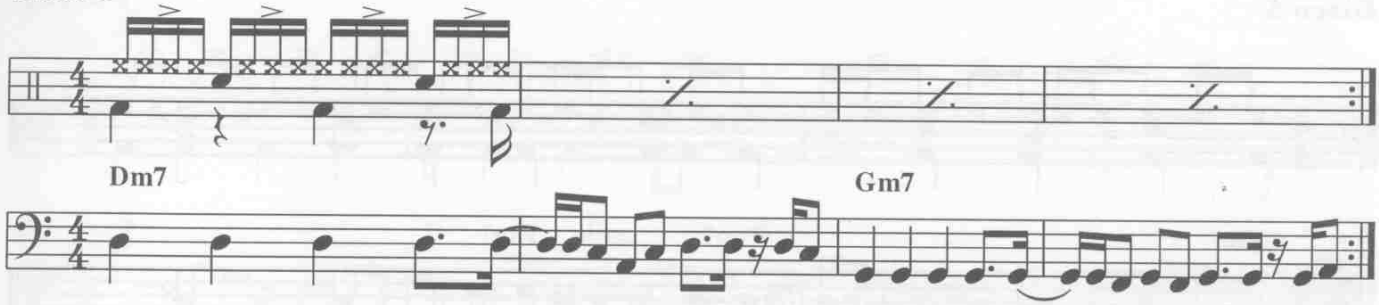


Ritmi DANCE

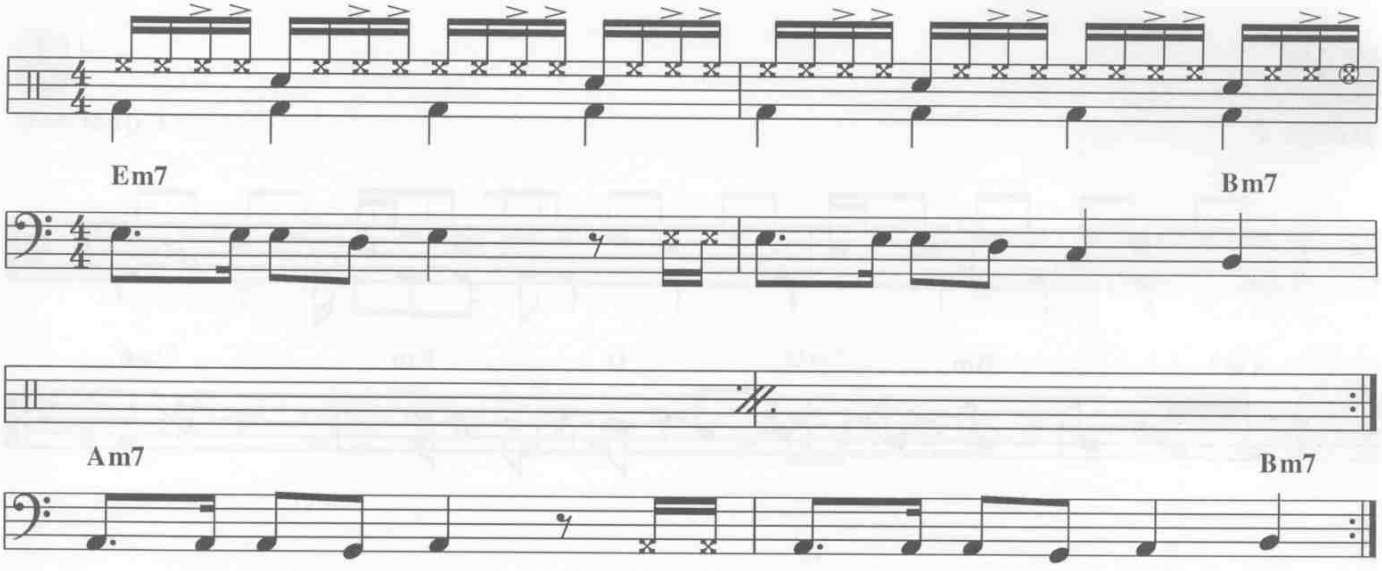
La quarta sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Dance**.
La musica Dance, che deriva principalmente dal Funk e dal Rhythm & Blues, si sviluppa negli Stati Uniti e in Inghilterra a partire dalla fine degli anni '70 ed ha generalmente un andamento a ottavi e a sedicesimi particolarmente adatto per ballare.
La musica Dance si basa molto spesso su delle progressioni armoniche piuttosto semplici e di tipo commerciale.
I ritmi che seguono sono divisi in tre gruppi in base alle diverse tendenze della musica Dance: la **Disco**, l' **House**, l' **Hip Hop** e l' **Acid Jazz** (vedi la discografia consigliata a pag. 75).

13

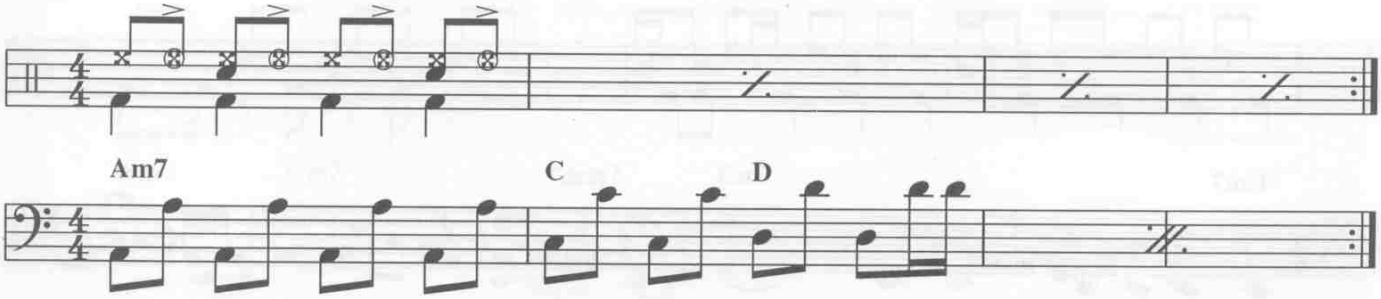
Disco 1



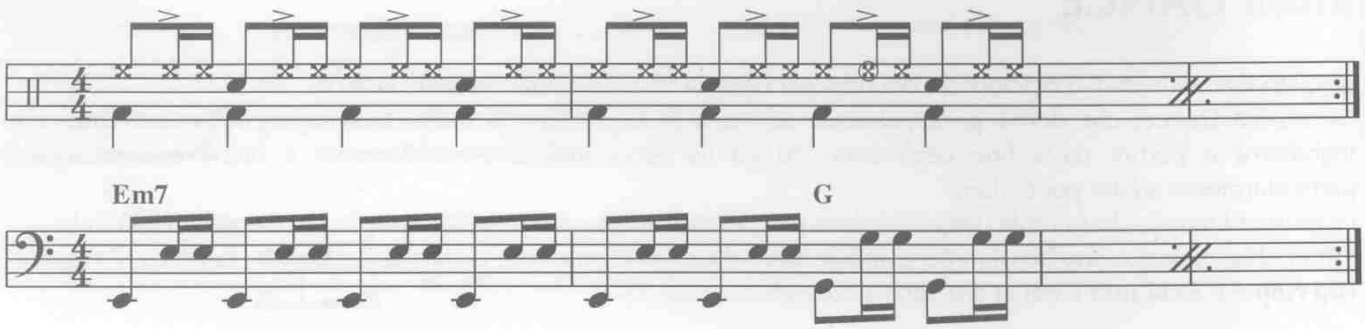
Disco 2



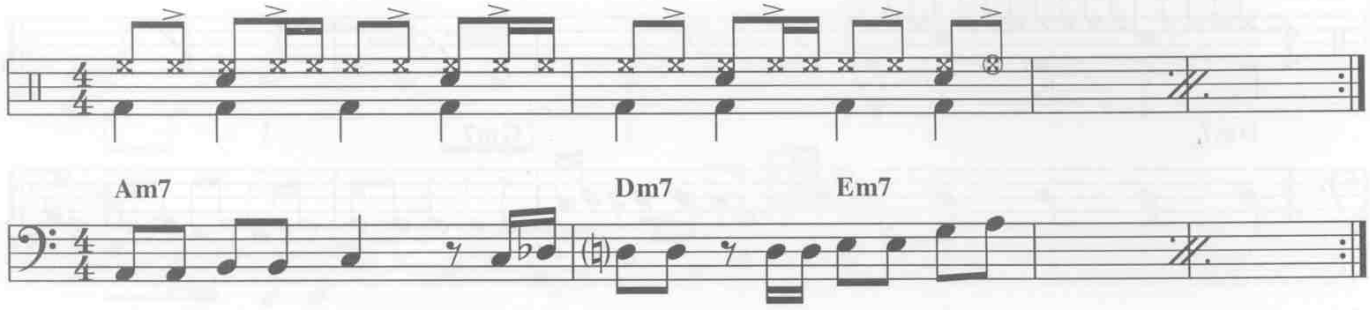
Disco 3



Disco 4

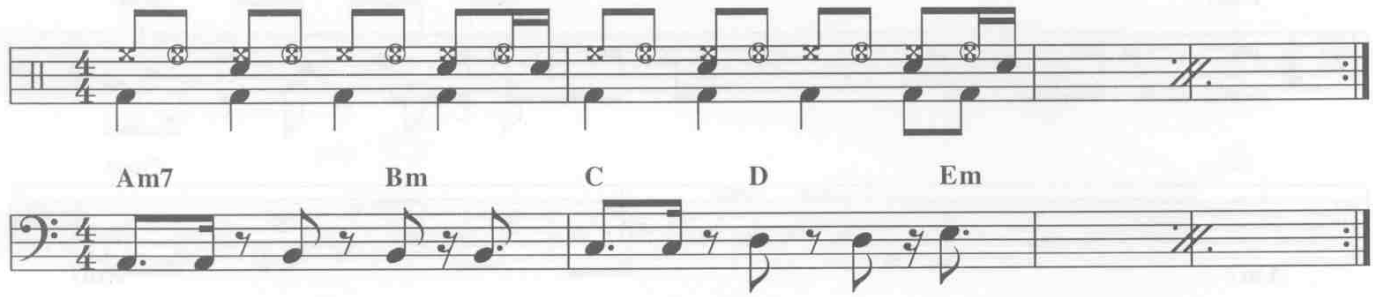


Disco 5

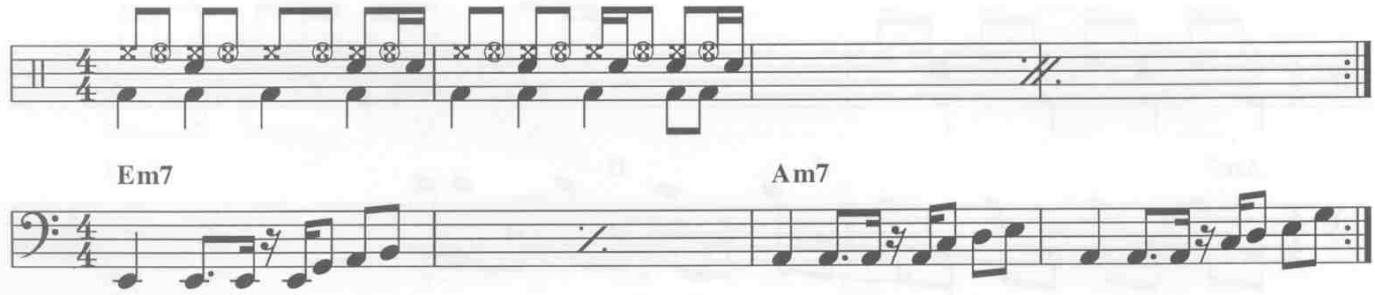


14

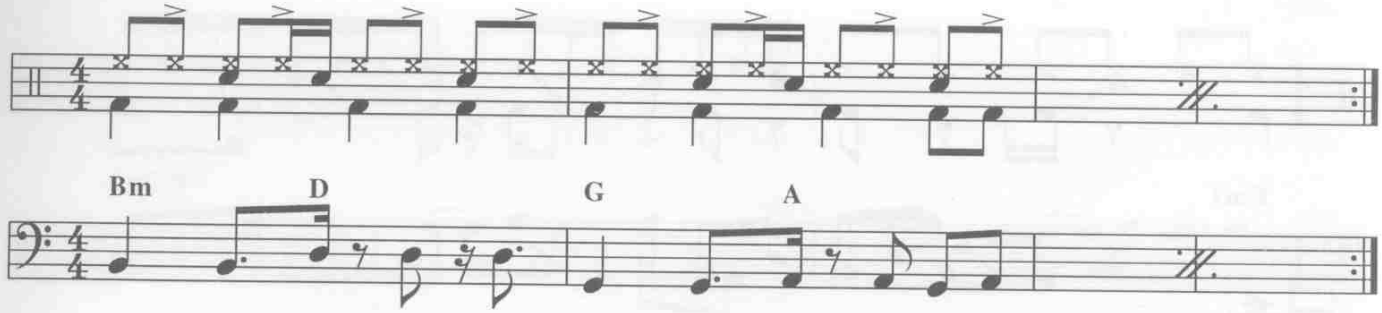
House 1



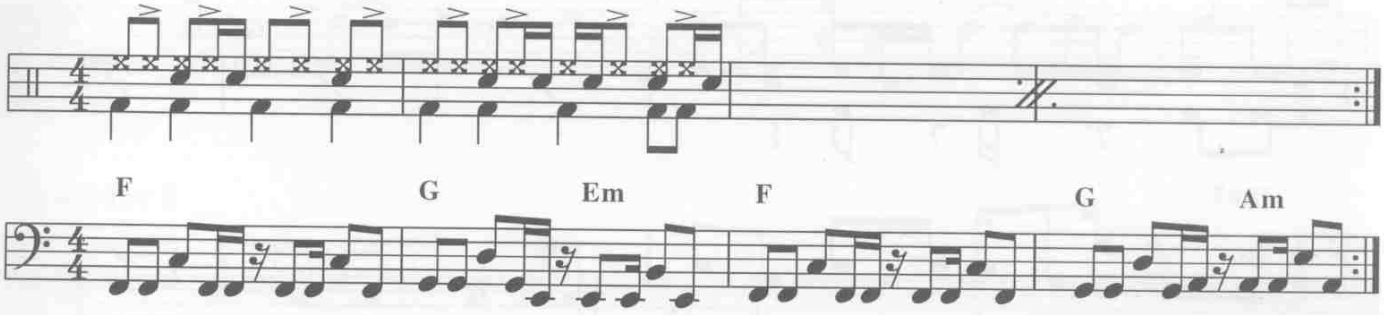
House 2



House 3

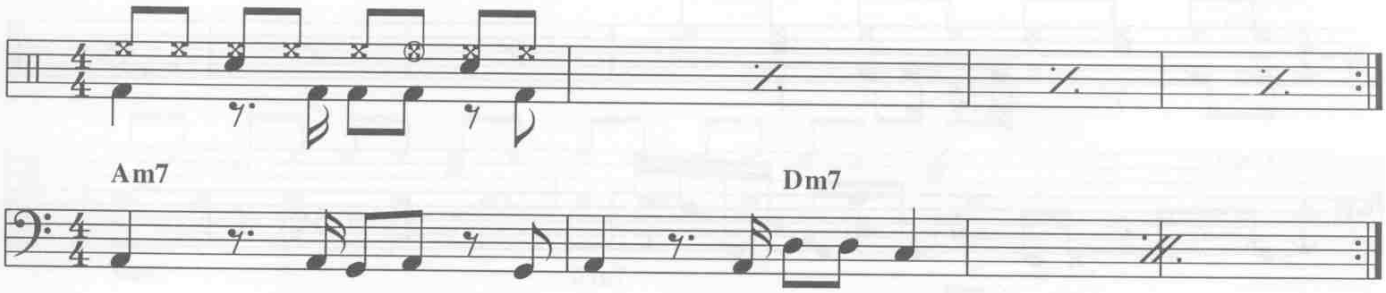


House 4

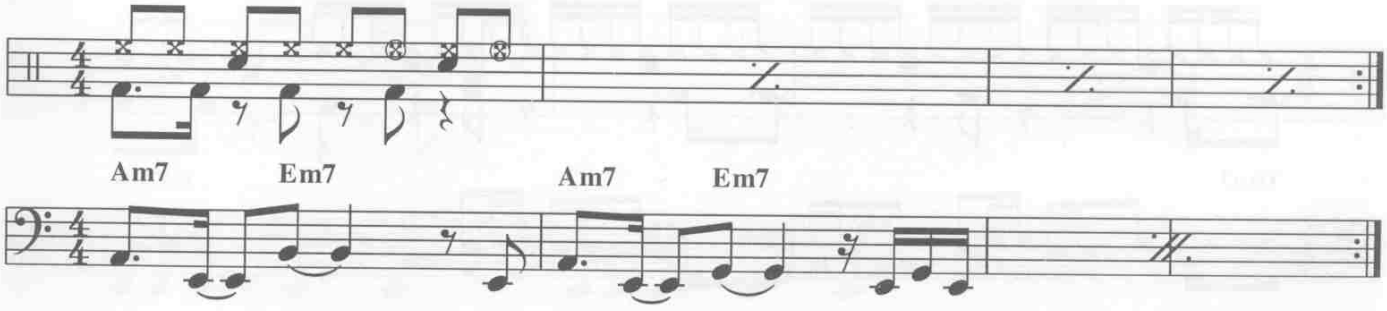


15

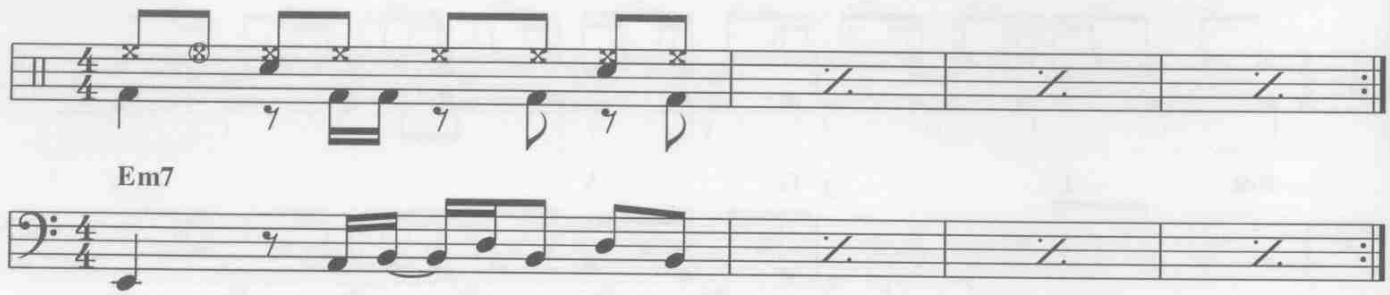
Hip Hop 1



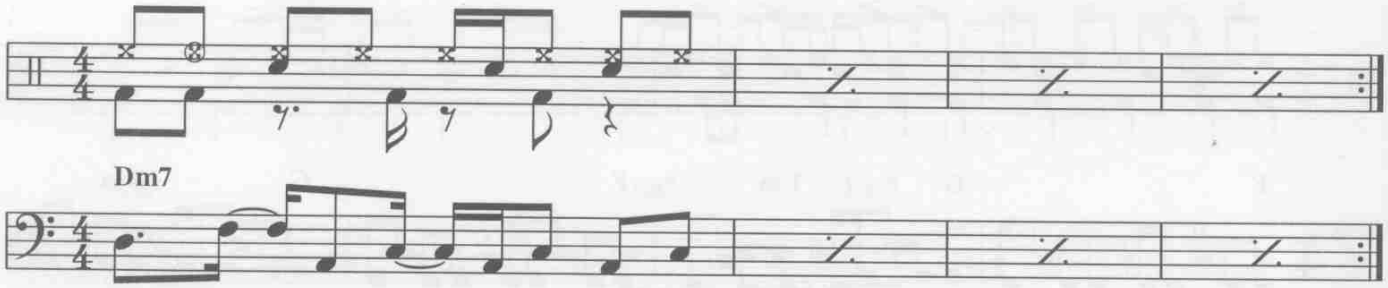
Hip Hop 2



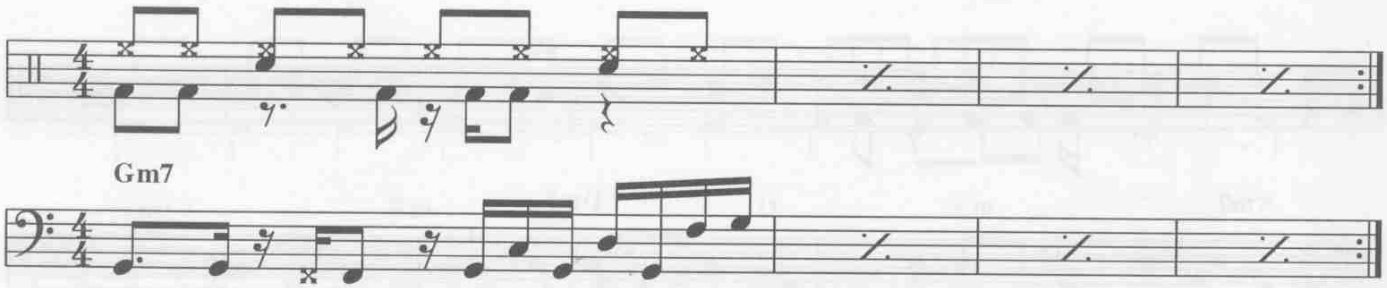
Hip Hop 3



Hip Hop 4

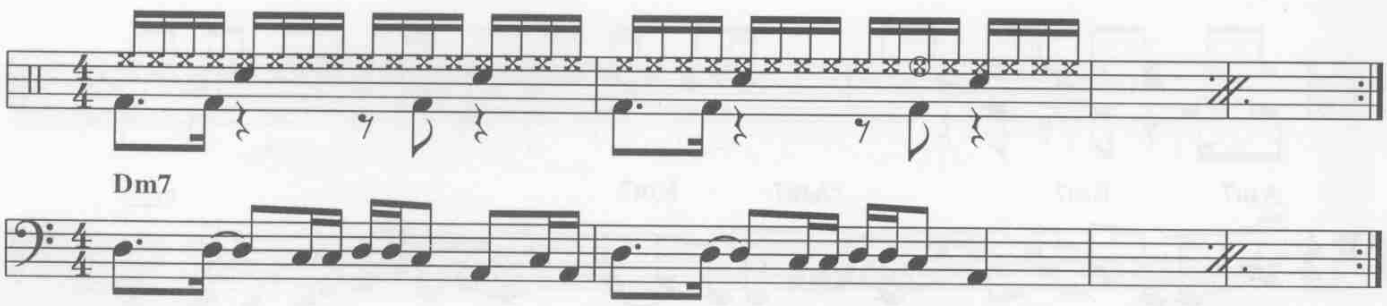


Hip Hop 5

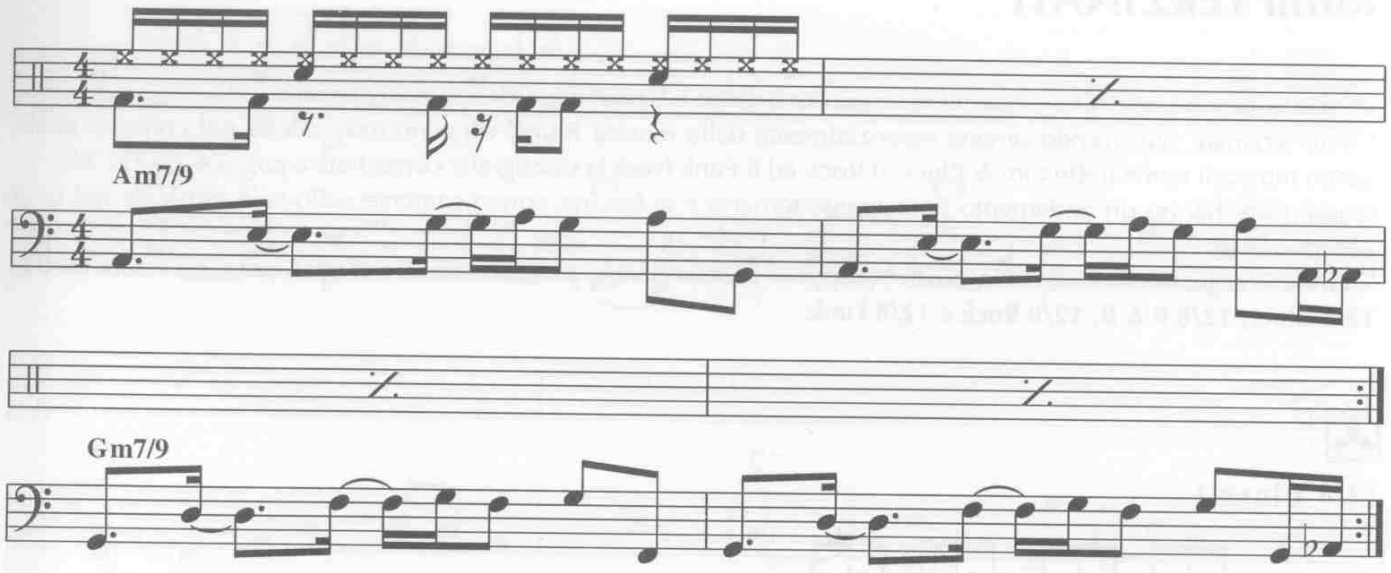


16

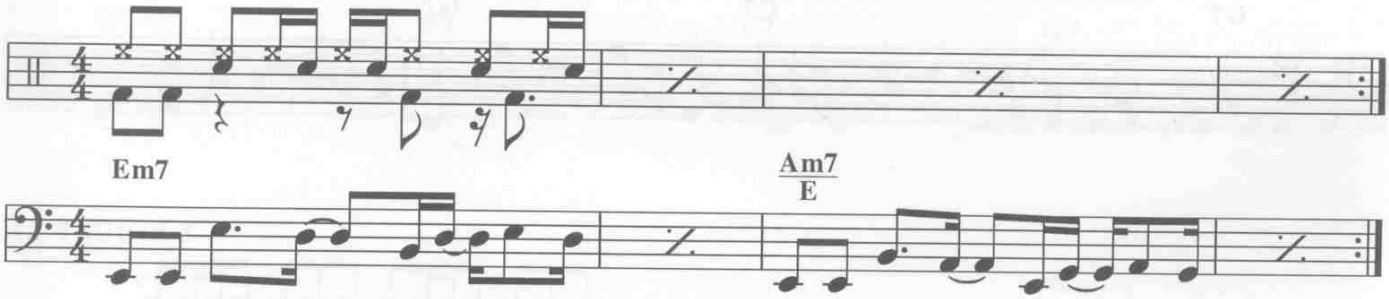
Acid Jazz 1



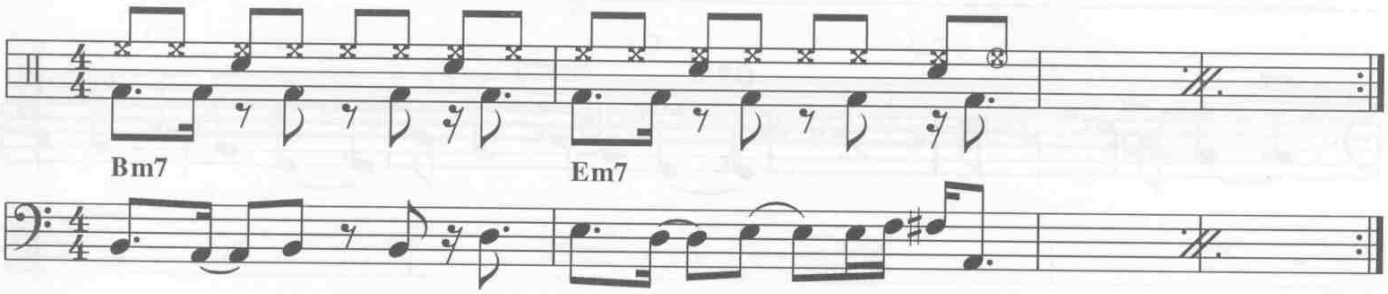
Acid Jazz 2



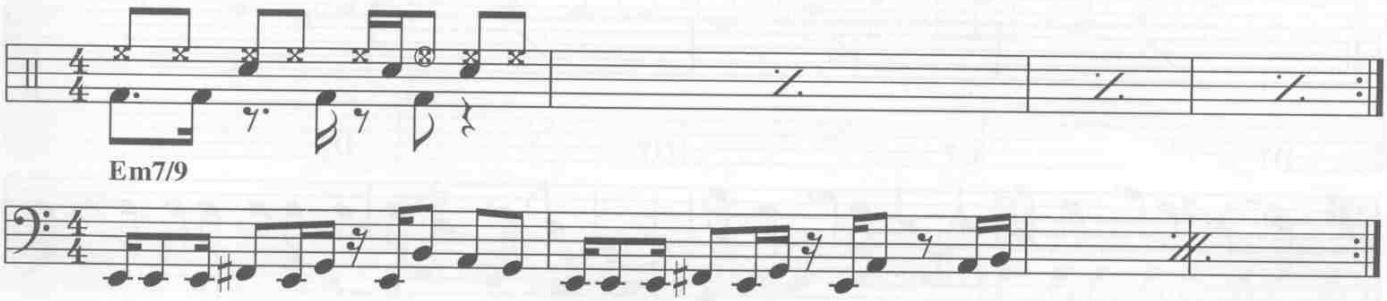
Acid Jazz 3



Acid Jazz 4



Acid Jazz 5

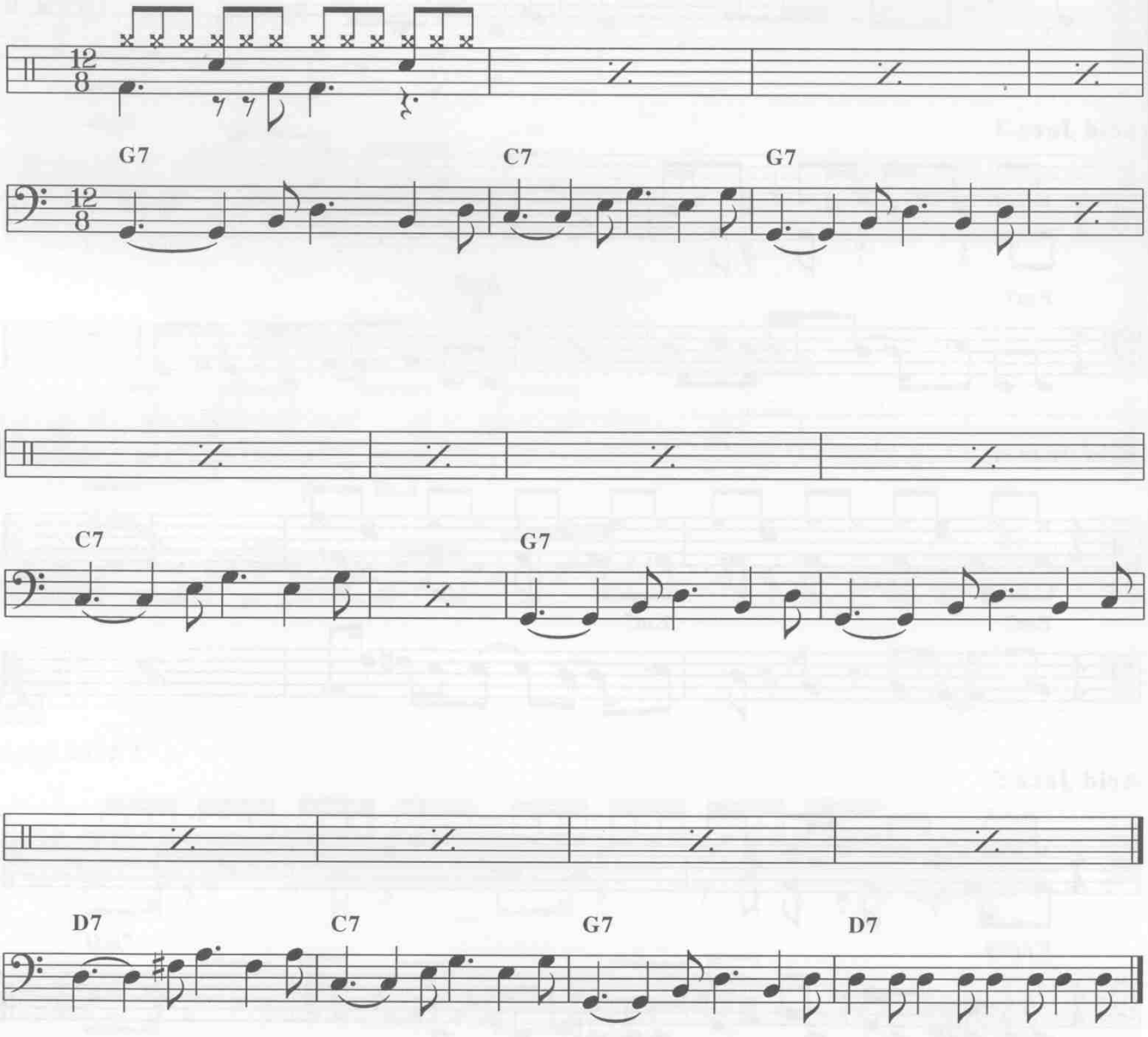


Ritmi TERZINATI

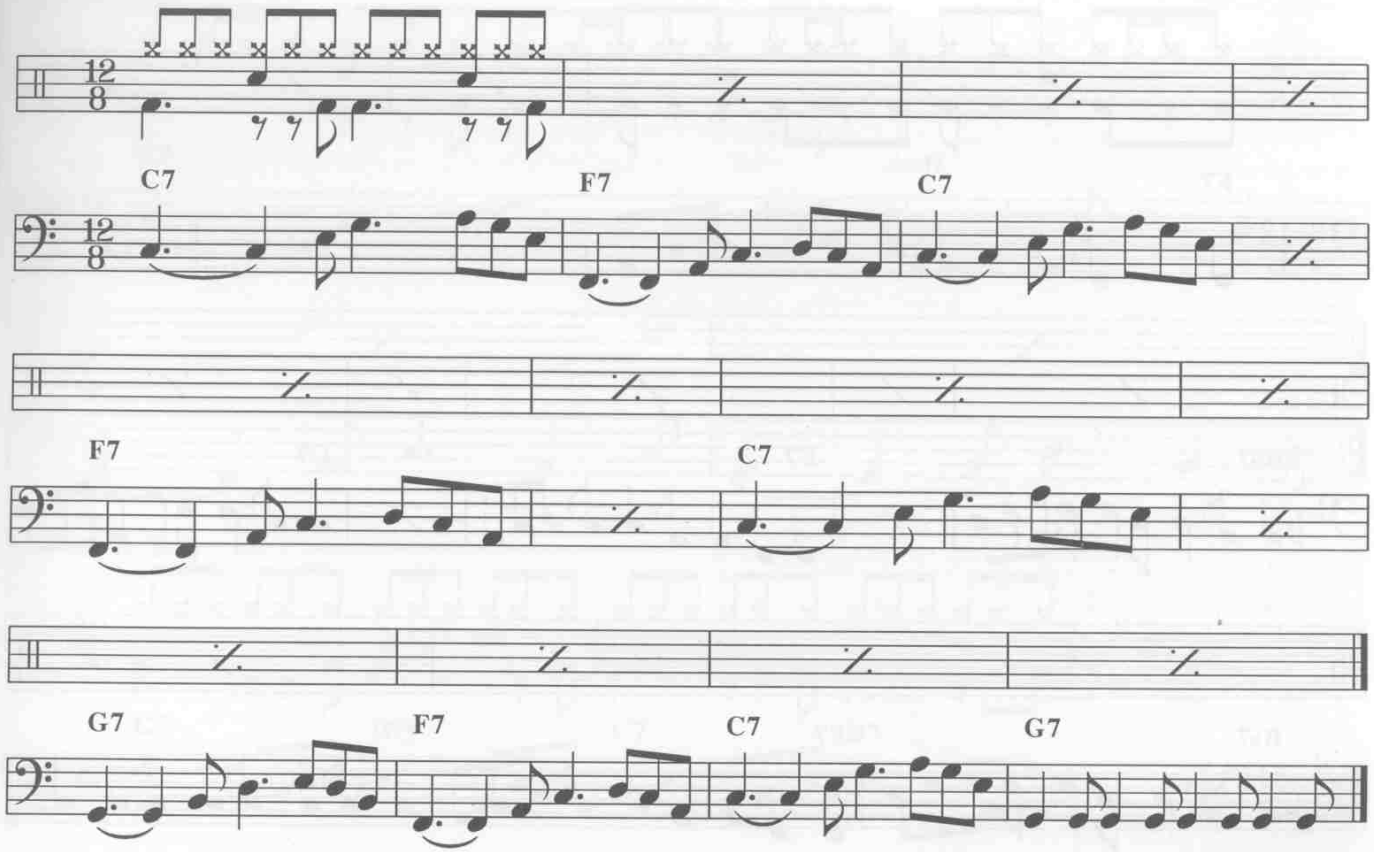
La quinta sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Terzinati** (12/8).
I ritmi terzinati, pur avendo origine essenzialmente dalla musica Blues, vengono usati anche nel contesto di altri generi musicali come il Rhythm & Blues, il Rock ed il Funk (vedi la discografia consigliata a pag. 74-73-75-76).
Questi ritmi hanno un andamento tipicamente ternario e si basano armonicamente sullo stile musicale nel quale vengono usati.
I ritmi che seguono sono divisi in quattro gruppi in base ai diversi generi musicali nei quali possono essere suonati: **12/8 Blues, 12/8 R & B, 12/8 Rock** e **12/8 Funk.**

17

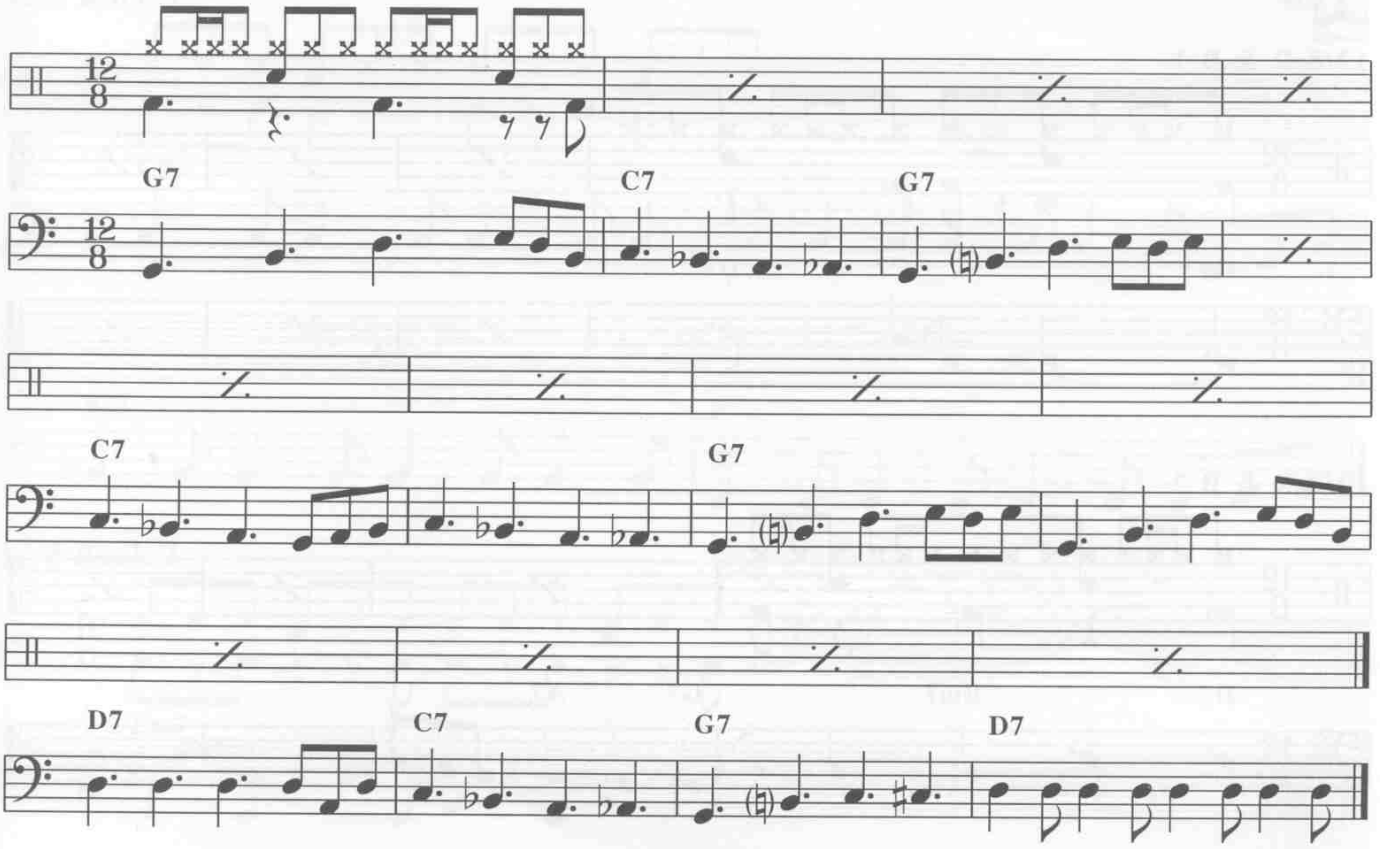
12/8 Blues 1



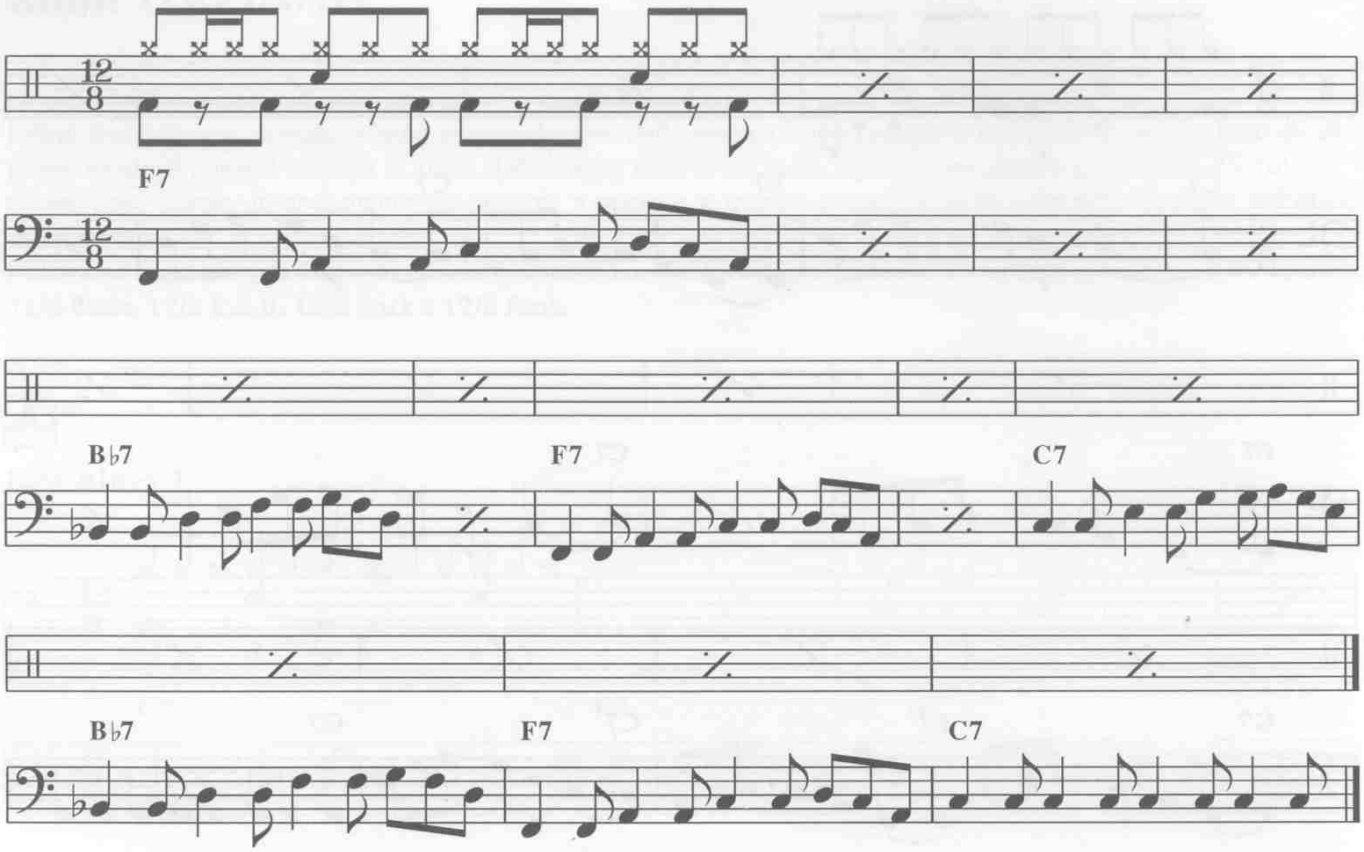
12/8 Blues 2



12/8 Blues 3

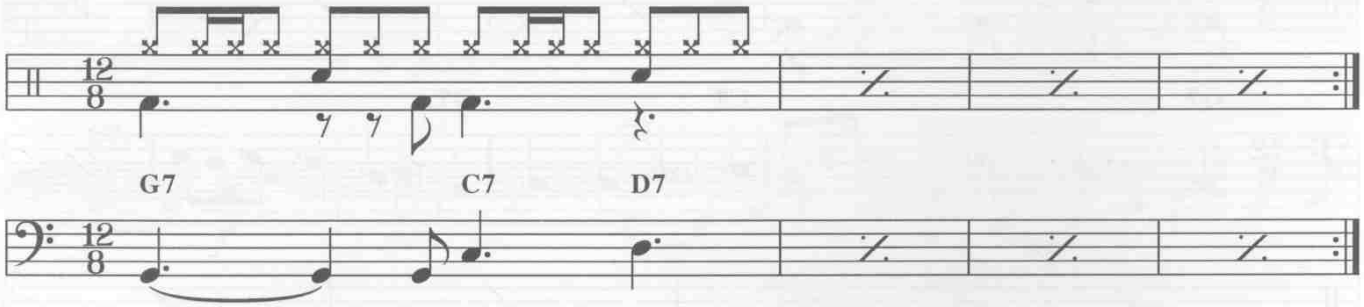


12/8 Blues 4

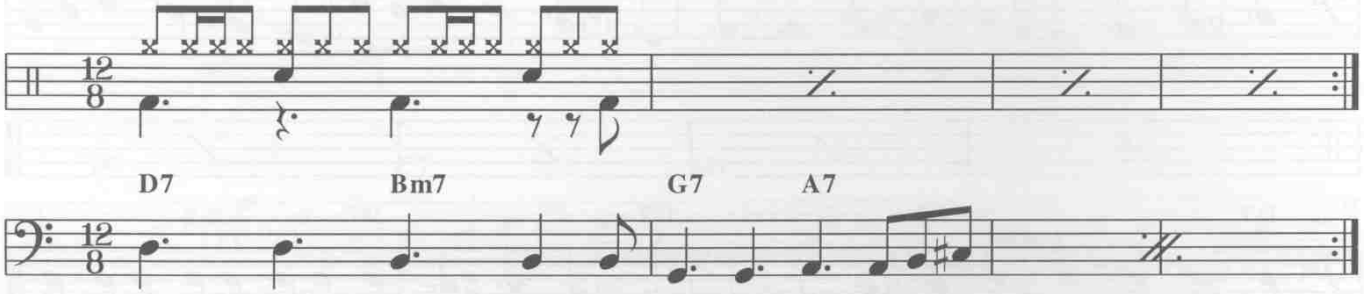


18

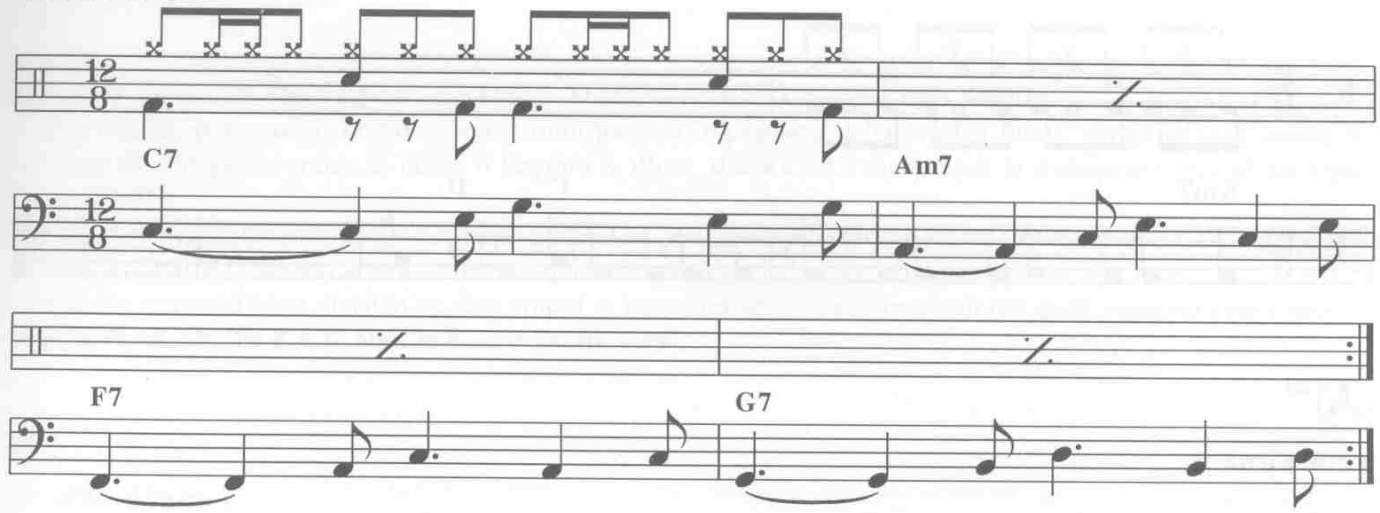
12/8 R & B 1



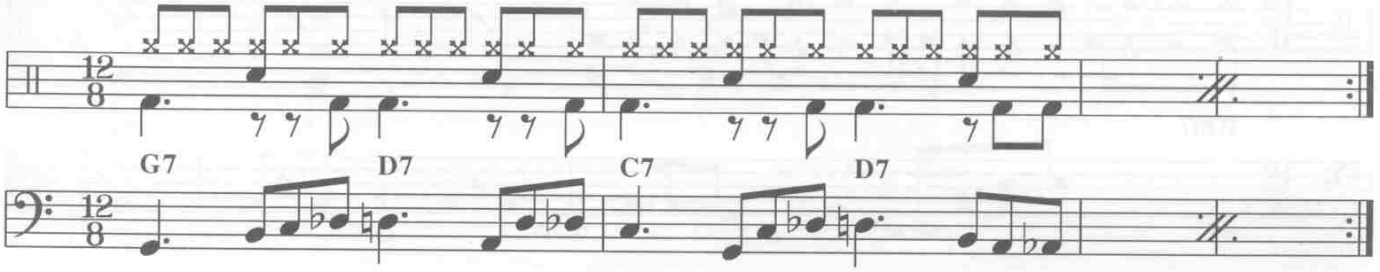
12/8 R & B 2



12/8 R & B 3

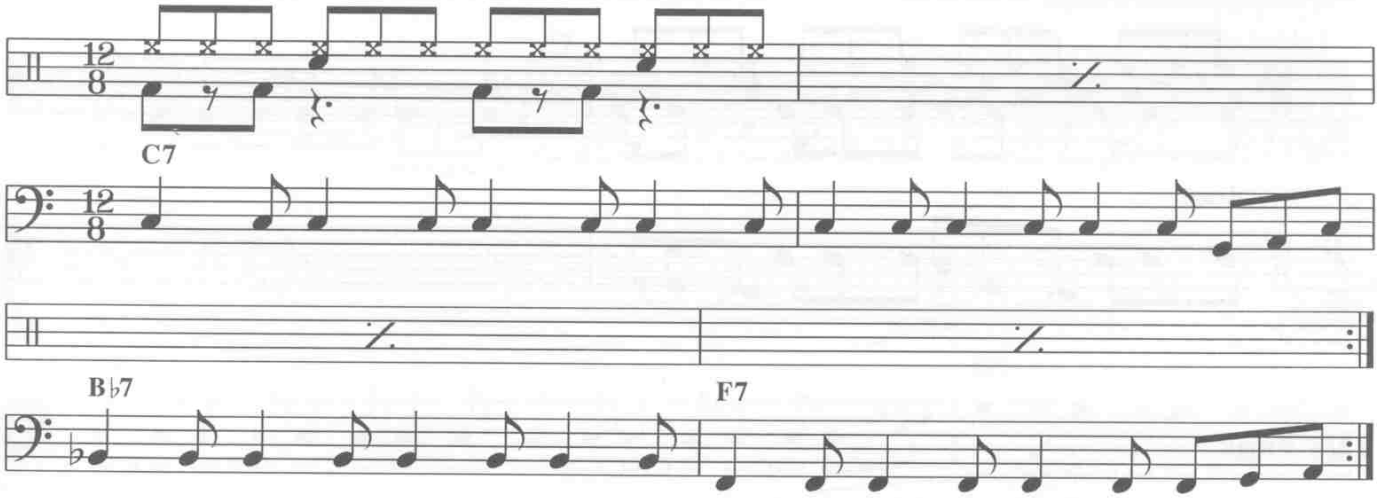


12/8 R & B 4

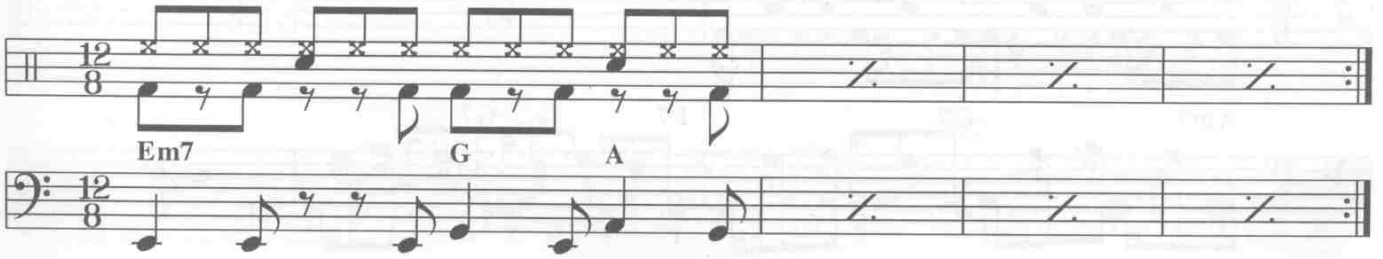


19

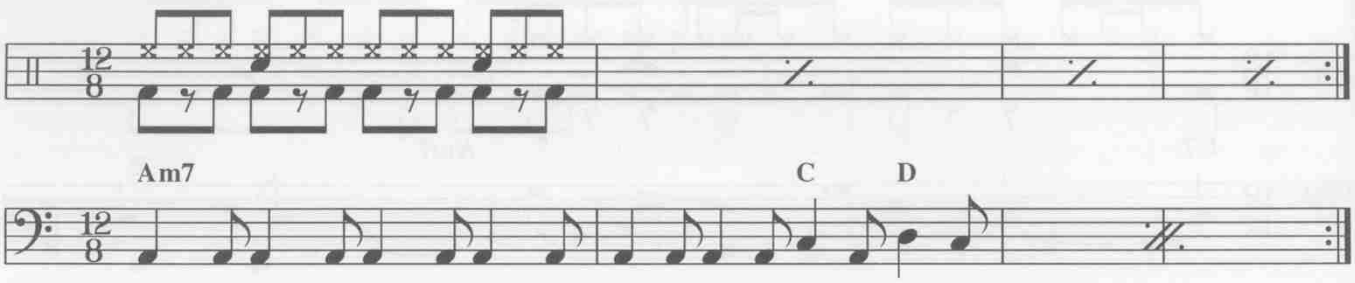
12/8 Rock 1



12/8 Rock 2

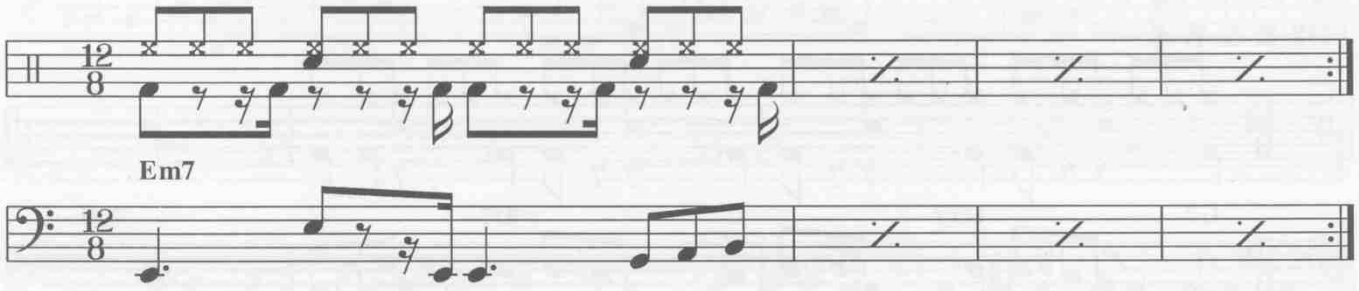


12/8 Rock 3

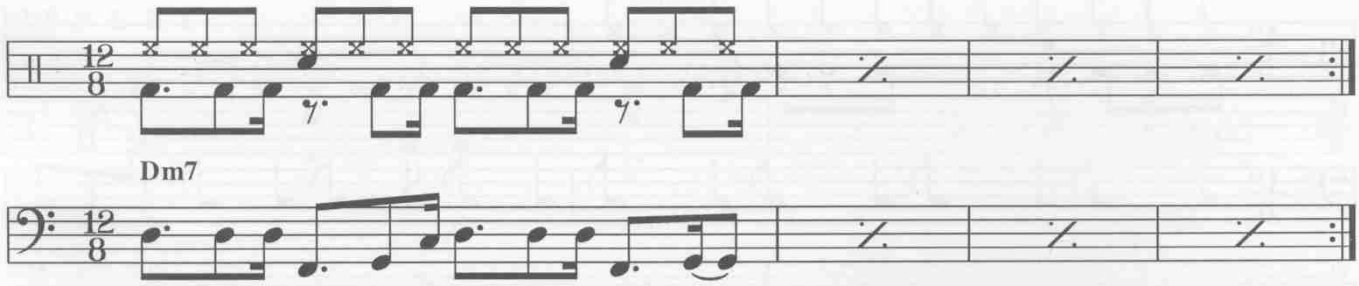


20

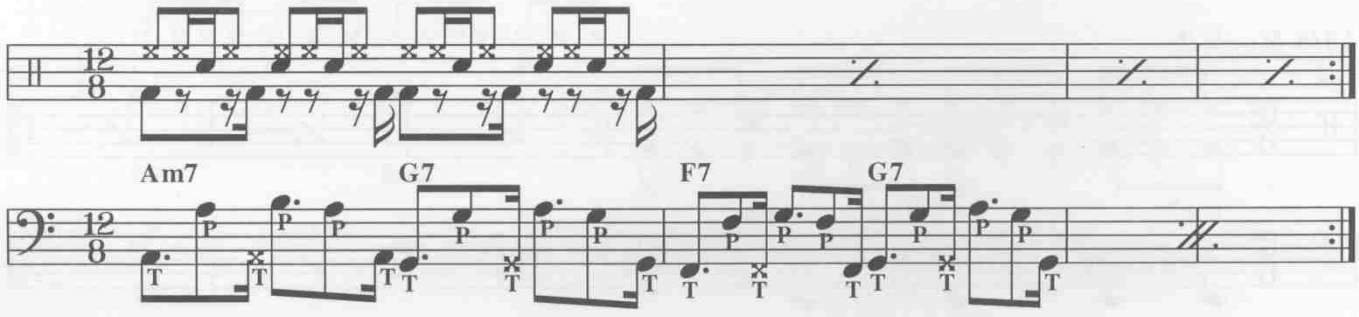
12/8 Funk 1



12/8 Funk 2



12/8 Funk 3

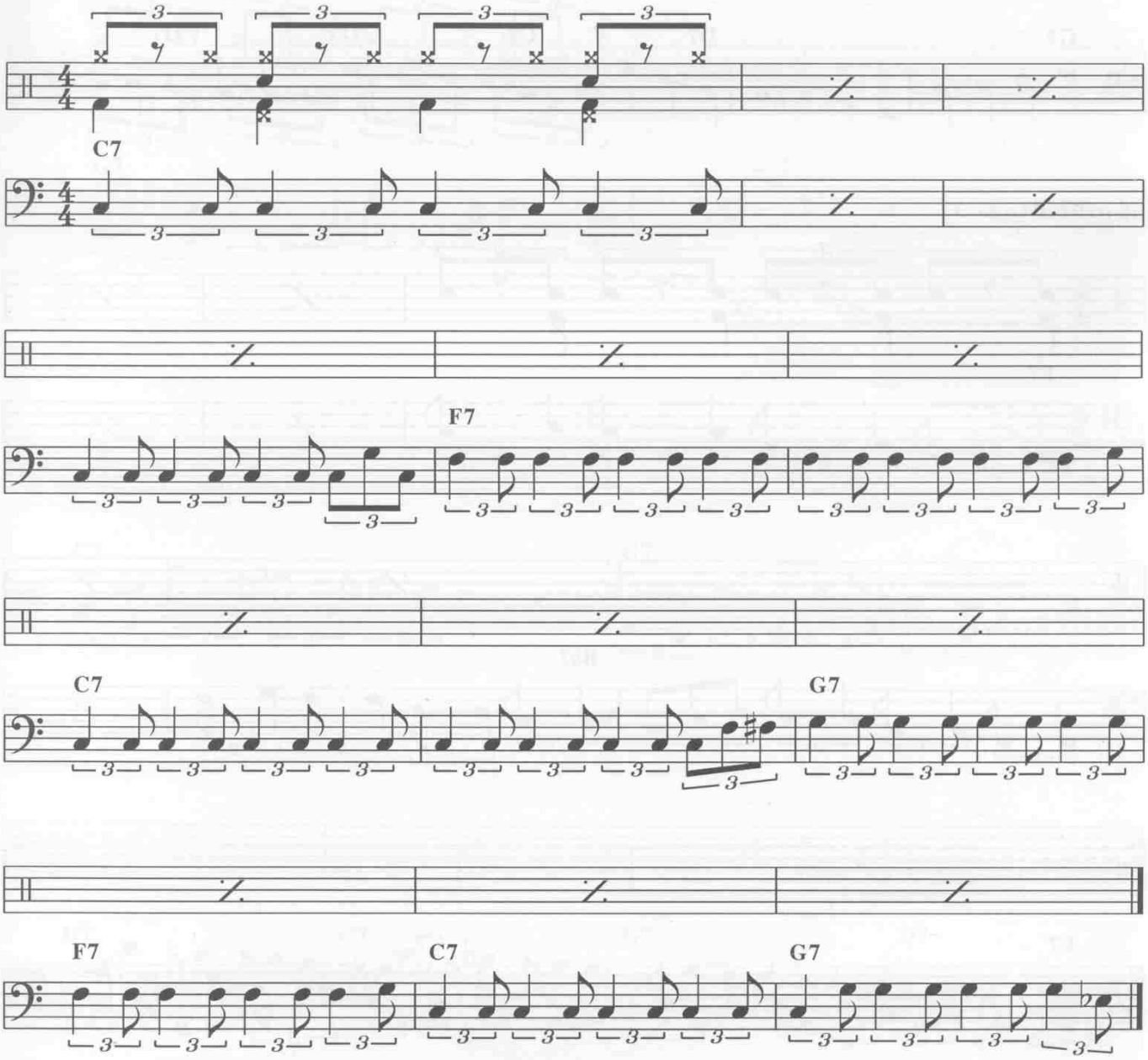


Ritmi SHUFFLE

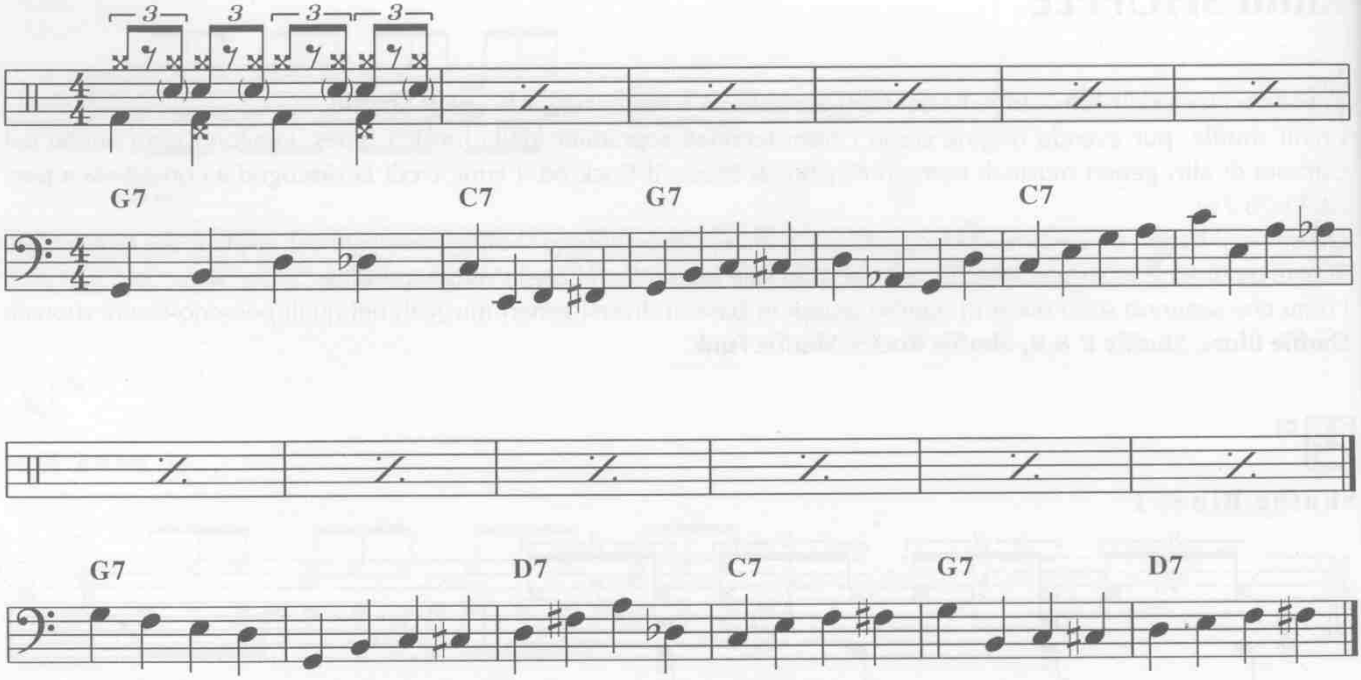
La sesta sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Shuffle**.
I ritmi shuffle, pur avendo origine come i ritmi terzinati soprattutto dalla musica Blues, vengono usati anche nel contesto di altri generi musicali come il Rhythm & Blues, il Rock ed il Funk (vedi la discografia consigliata a pag. 74-73-75-76).
Questi ritmi hanno un andamento terzinato particolare, detto appunto shuffle (composto dal primo e dal terzo ottavo di ogni terzina), e si basano armonicamente sullo stile musicale nel quale vengono usati.
I ritmi che seguono sono divisi in quattro gruppi in base ai diversi generi musicali nei quali possono essere suonati: **Shuffle Blues, Shuffle R & B, Shuffle Rock** e **Shuffle Funk.**

21

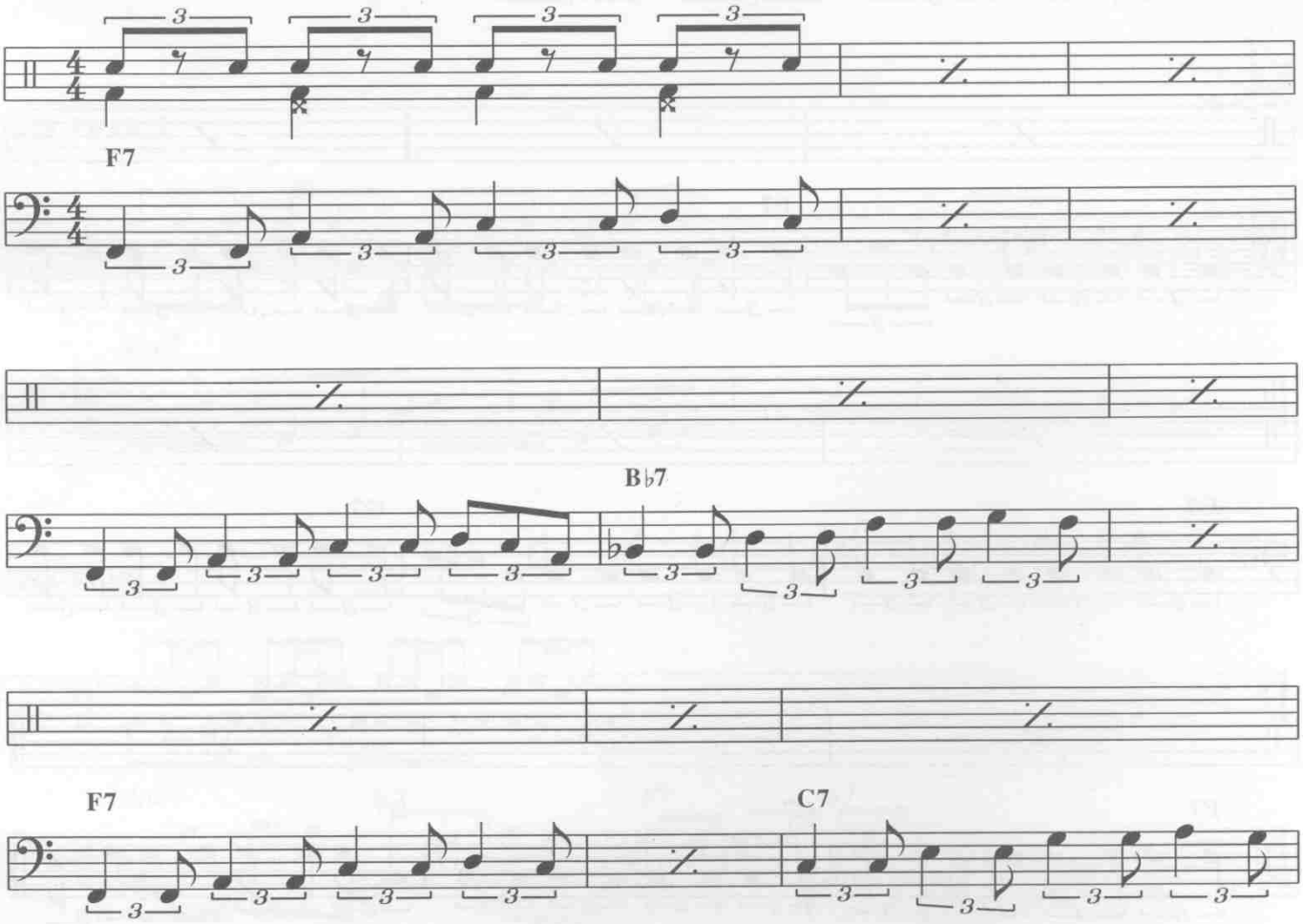
Shuffle Blues 1

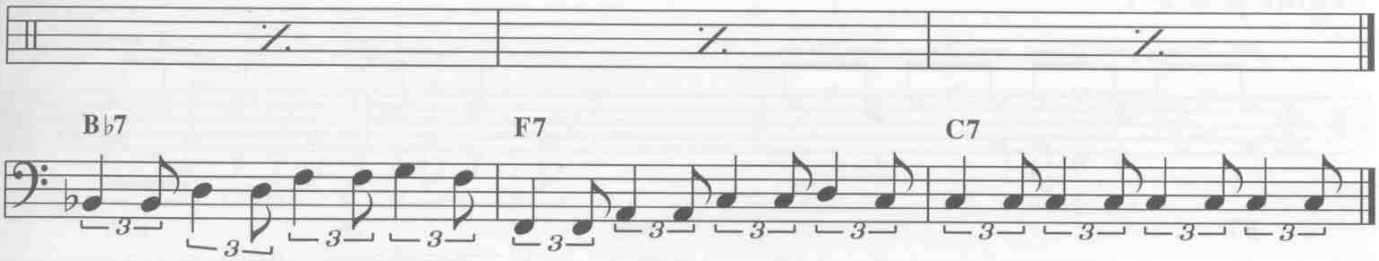


Shuffle Blues 2

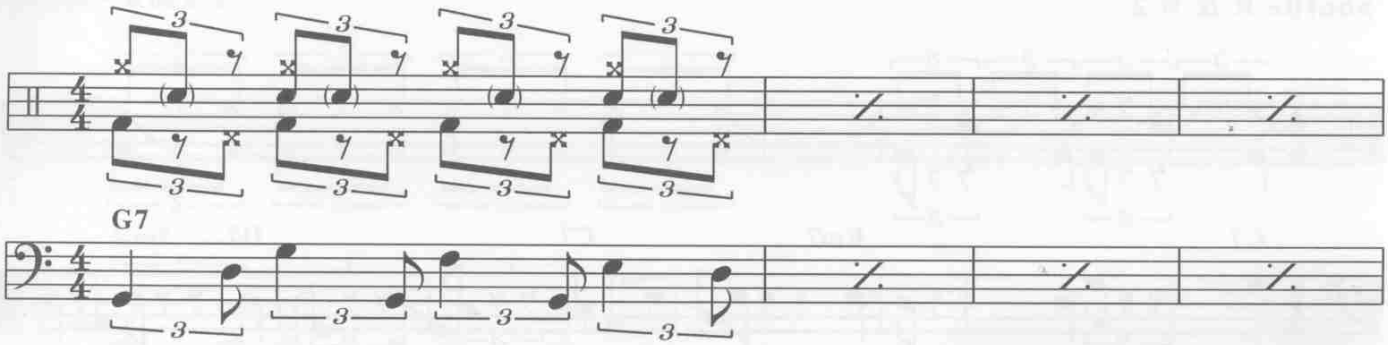


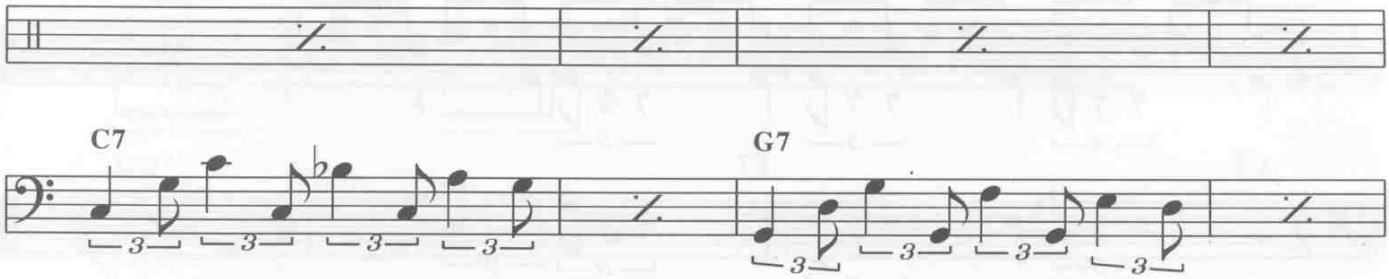
Shuffle Blues 3

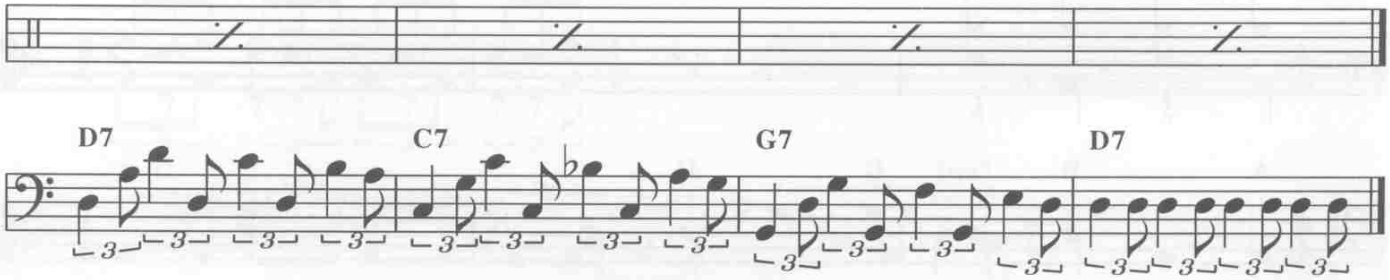




Shuffle Blues 4

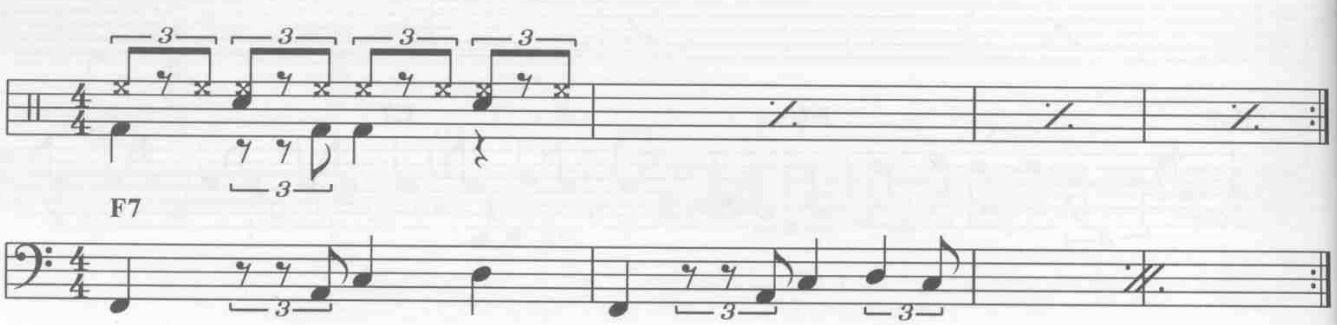




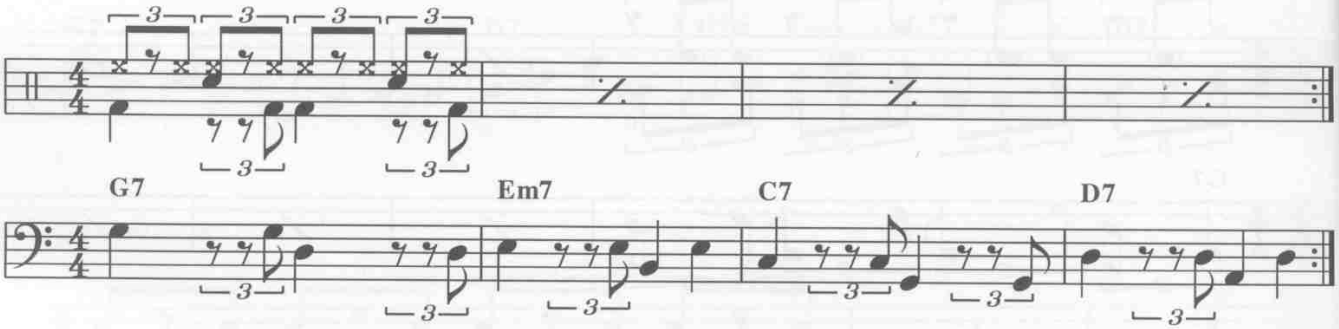


22

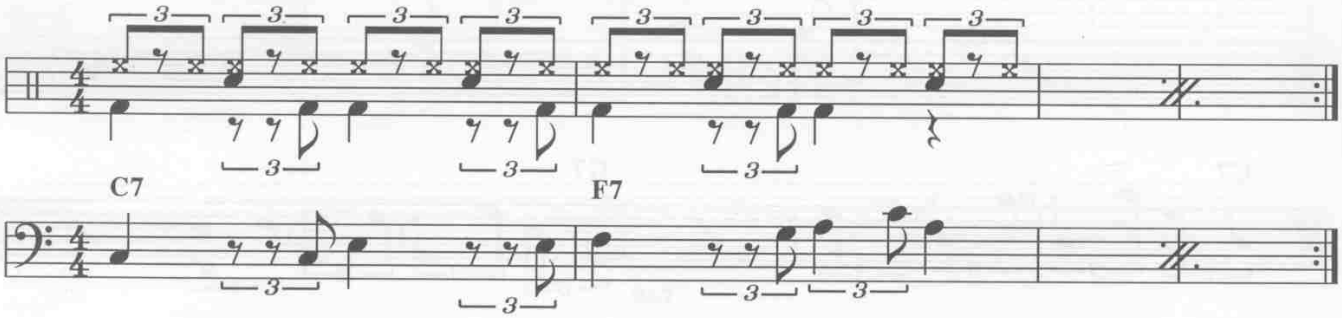
Shuffle R & B 1



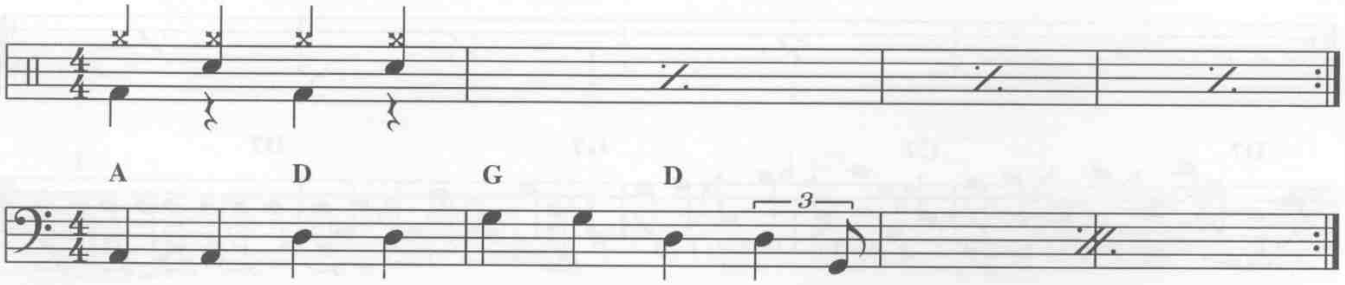
Shuffle R & B 2



Shuffle R & B 3

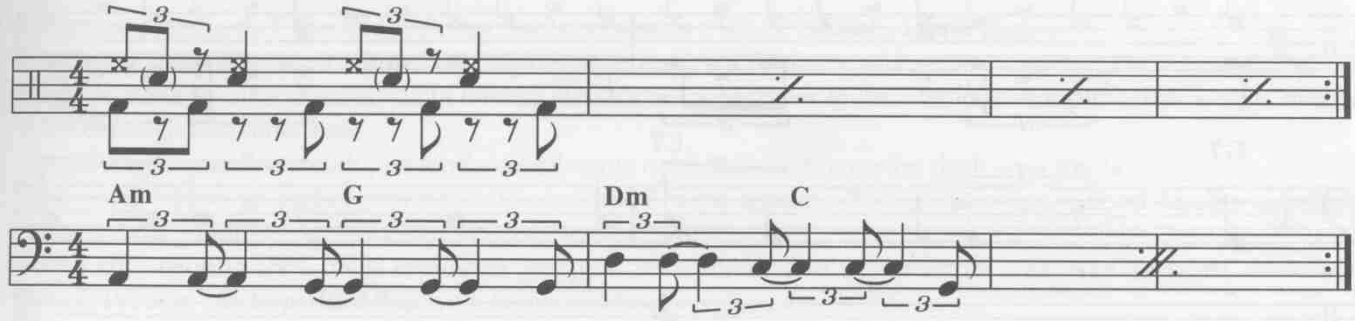


Shuffle R & B 4

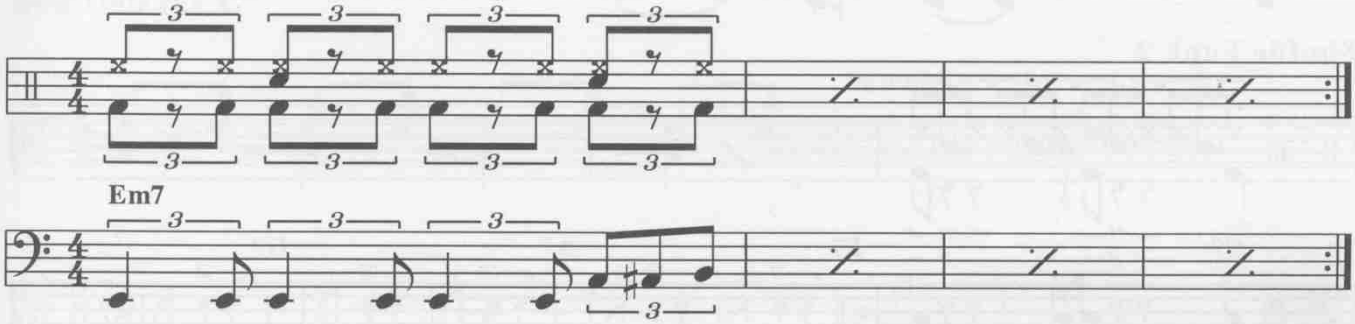


23

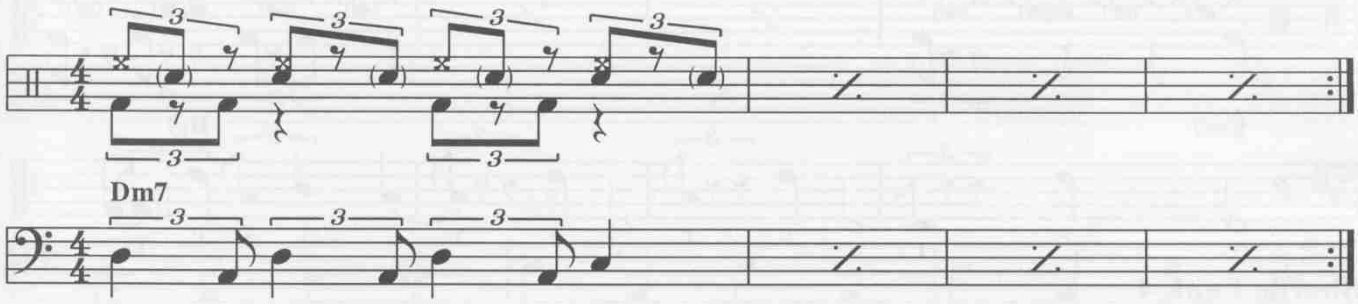
Shuffle Rock 1



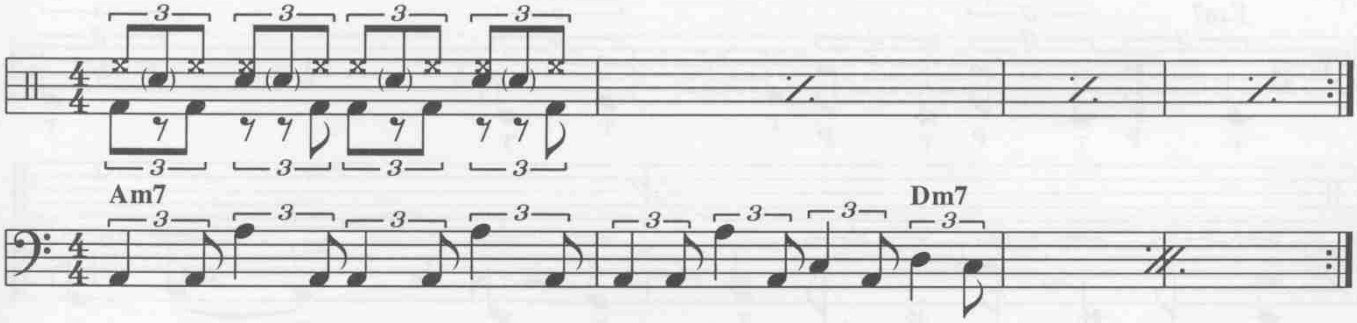
Shuffle Rock 2



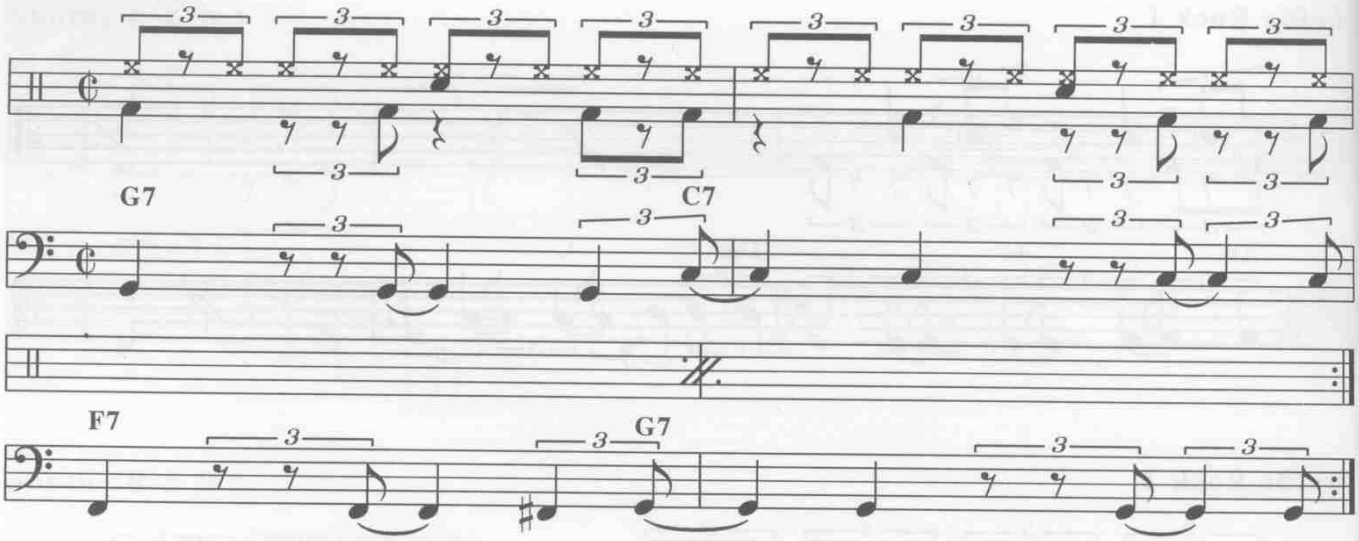
Shuffle Rock 3



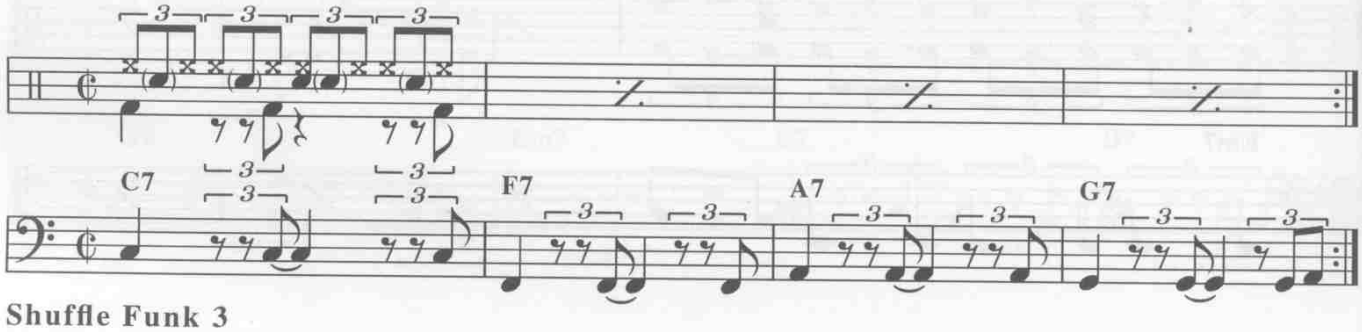
Shuffle Rock 4



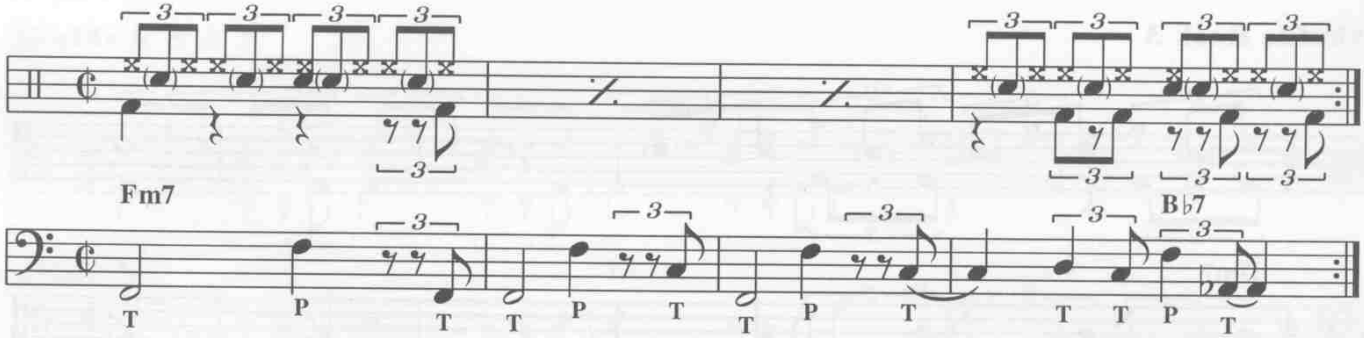
Shuffle Funk 1



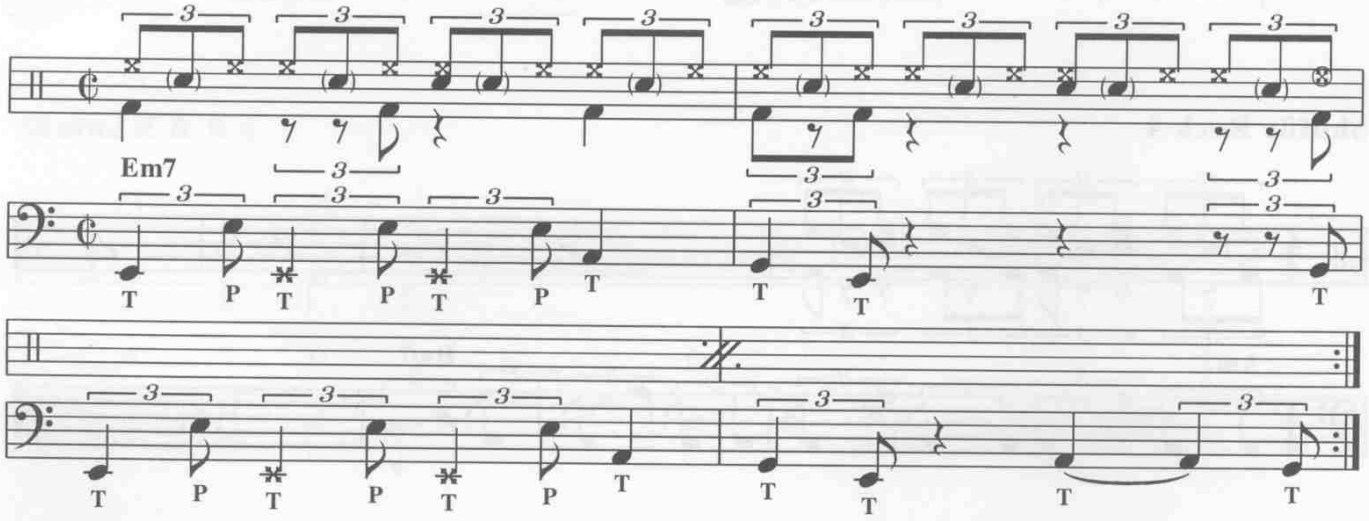
Shuffle Funk 2



Shuffle Funk 3



Shuffle Funk 4

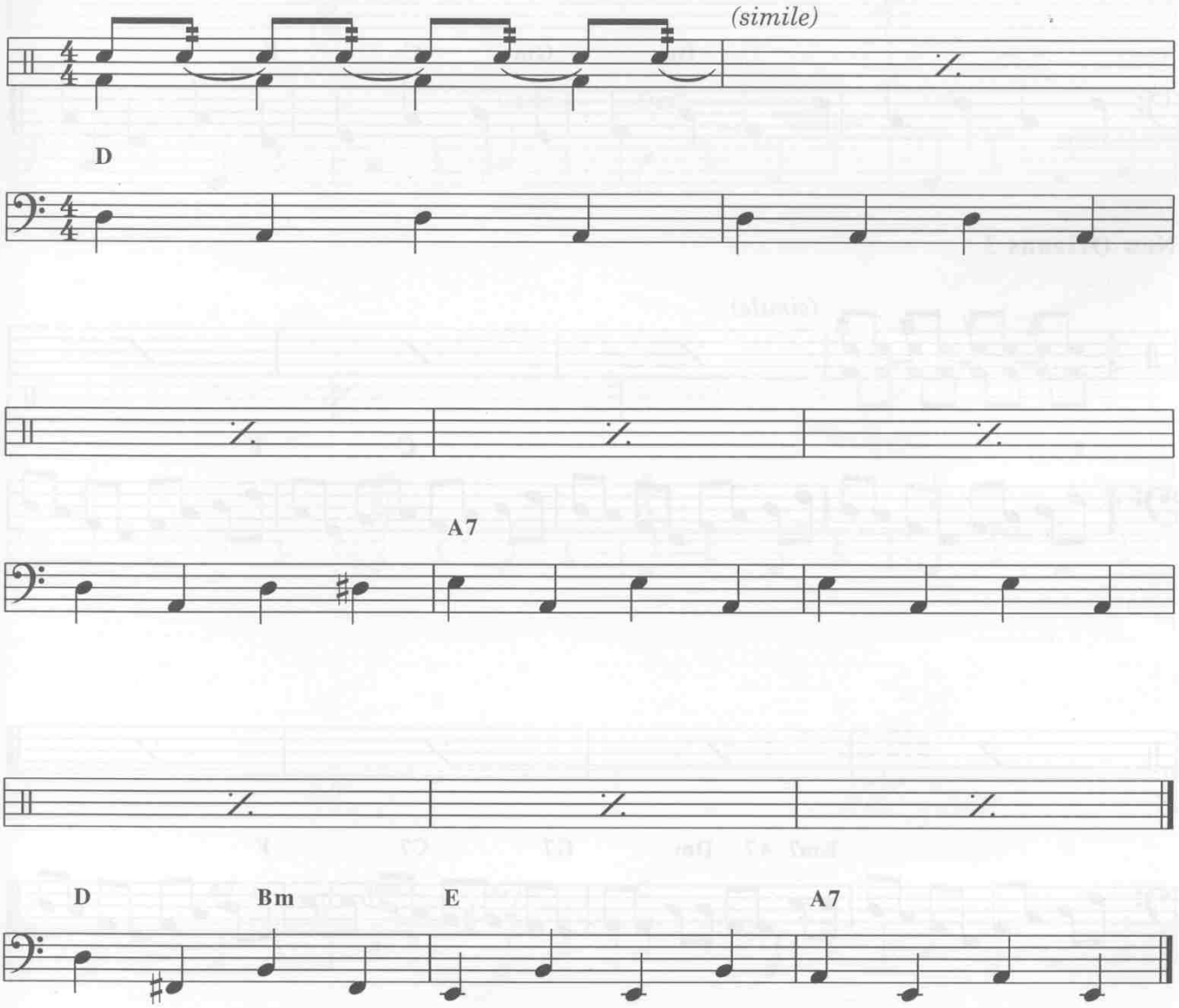


Ritmi JAZZ

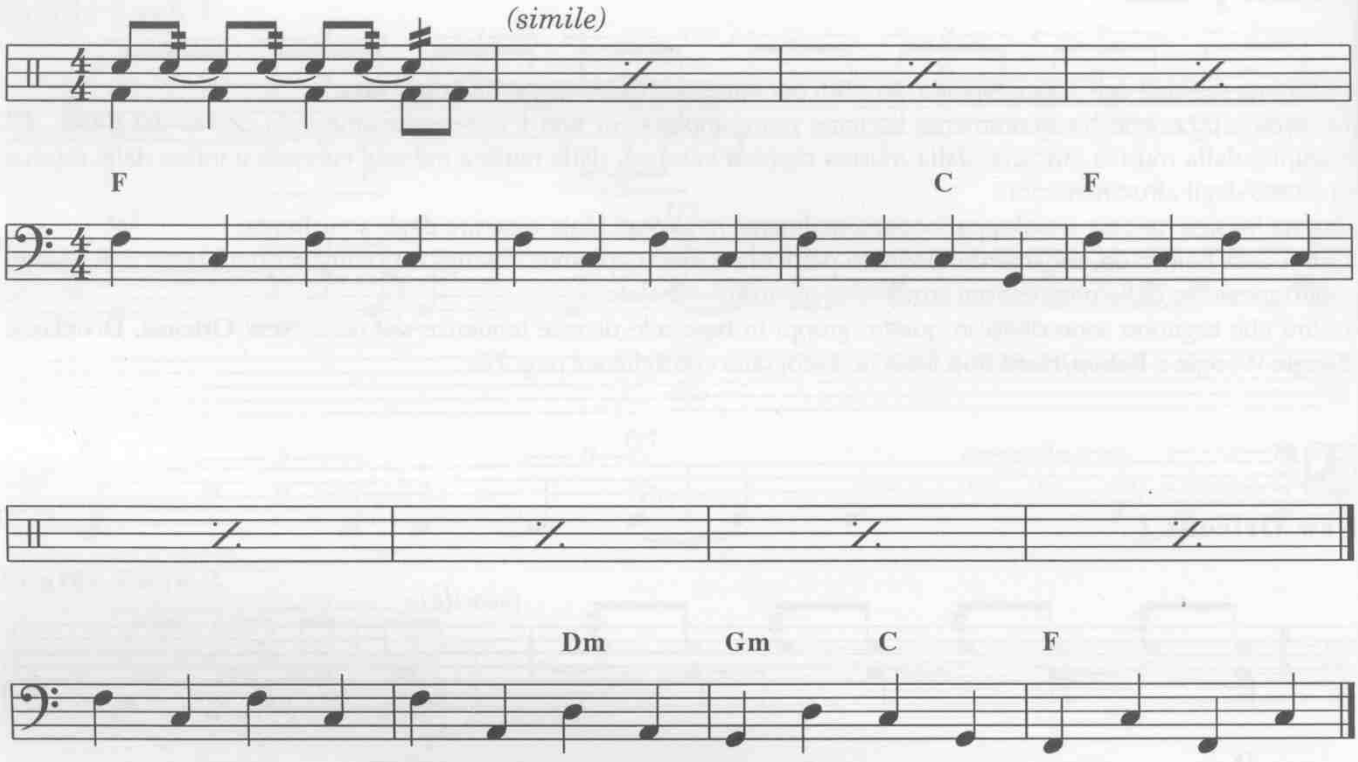
La settima sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Jazz**.
La musica jazz, che ha sicuramente l'origine più complessa di tutti i vari generi musicali, deriva dal Blues, dal Ragtime, dalla musica africana, dalla musica classica europea, dalla musica militare europea e infine dalla musica di chiesa degli afro-americani.
Questa musica nasce e si sviluppa fondamentalmente negli Stati Uniti a partire dagli anni Trenta.
I ritmi jazz hanno un andamento terzinato particolare, detto appunto "Swing" (to swing = dondolare), e si basano molto spesso su delle progressioni armoniche piuttosto articolate.
I ritmi che seguono sono divisi in quattro gruppi in base alle diverse tendenze del jazz: **New Orleans, Dixieland, Boogie Woogie** e **Bebop/Hard Bop** (vedi la discografia consigliata a pag. 76).

25

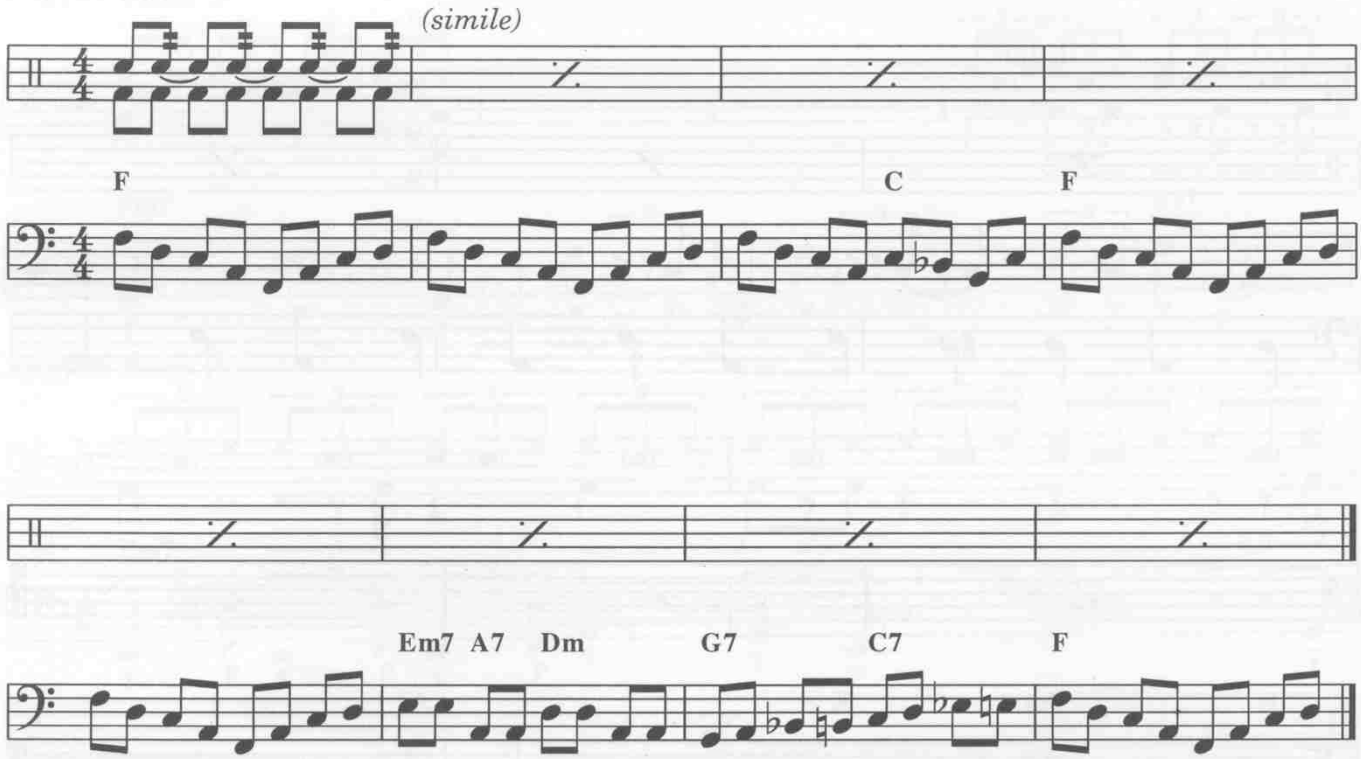
New Orleans 1



New Orleans 2

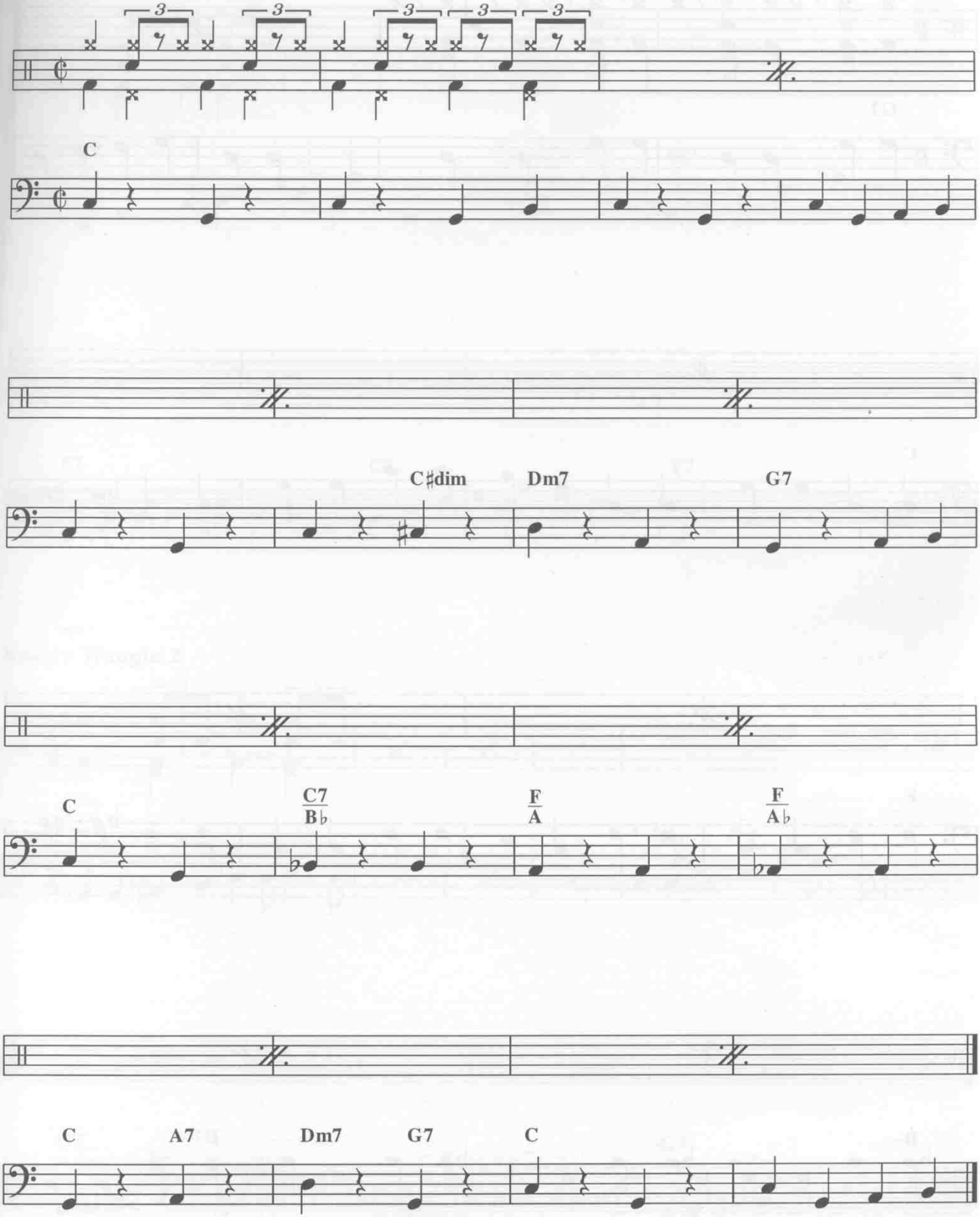


New Orleans 3

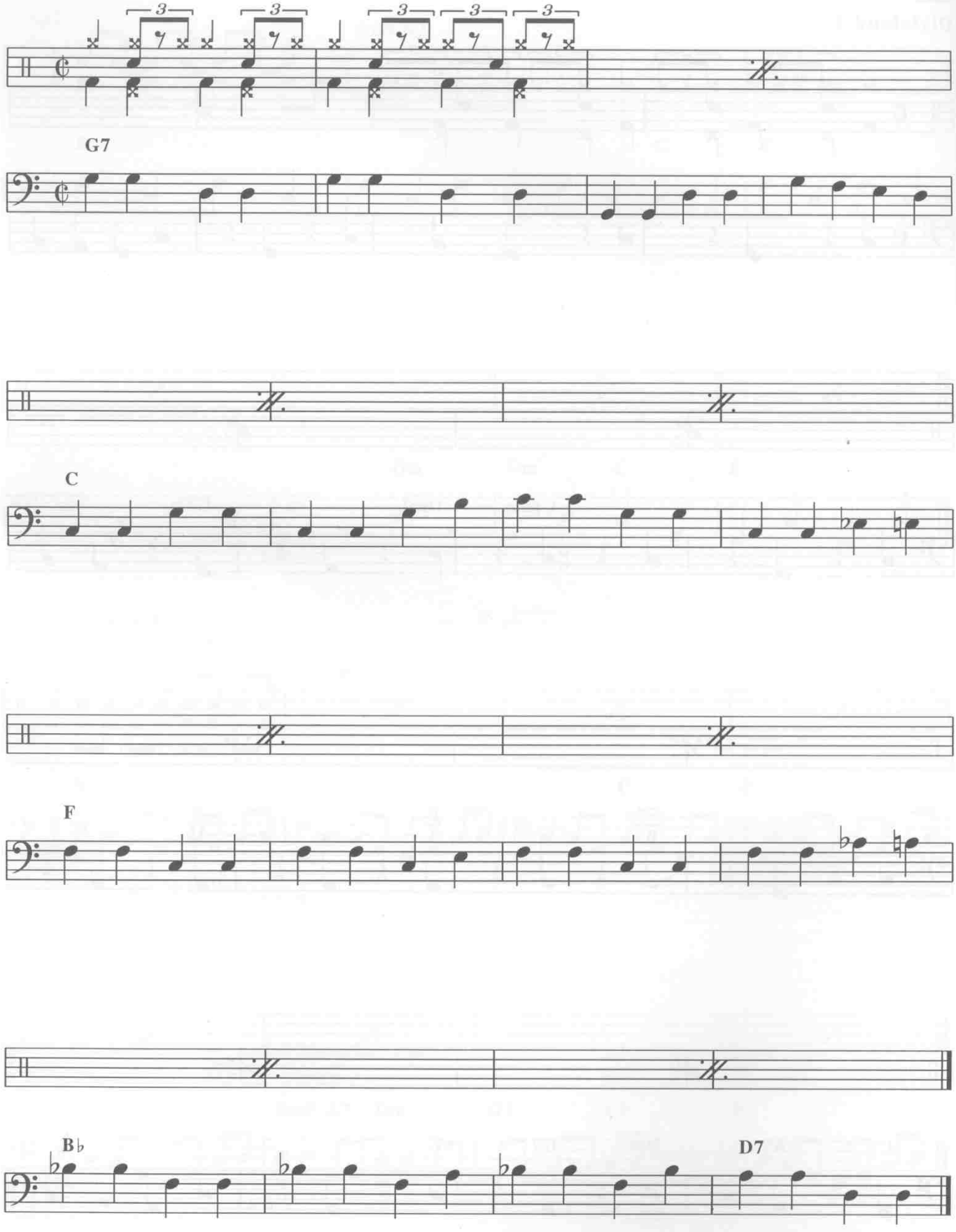


27

Dixieland 1

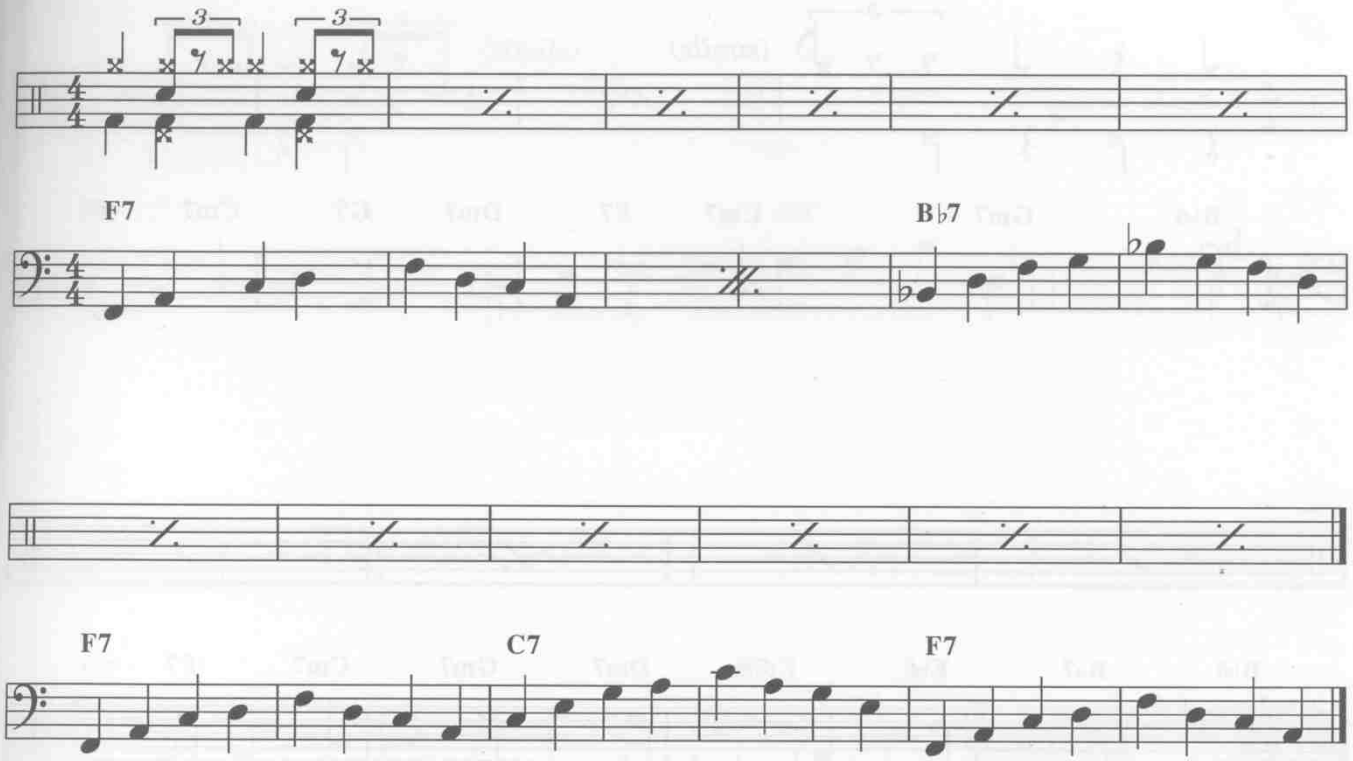


Dixieland 2

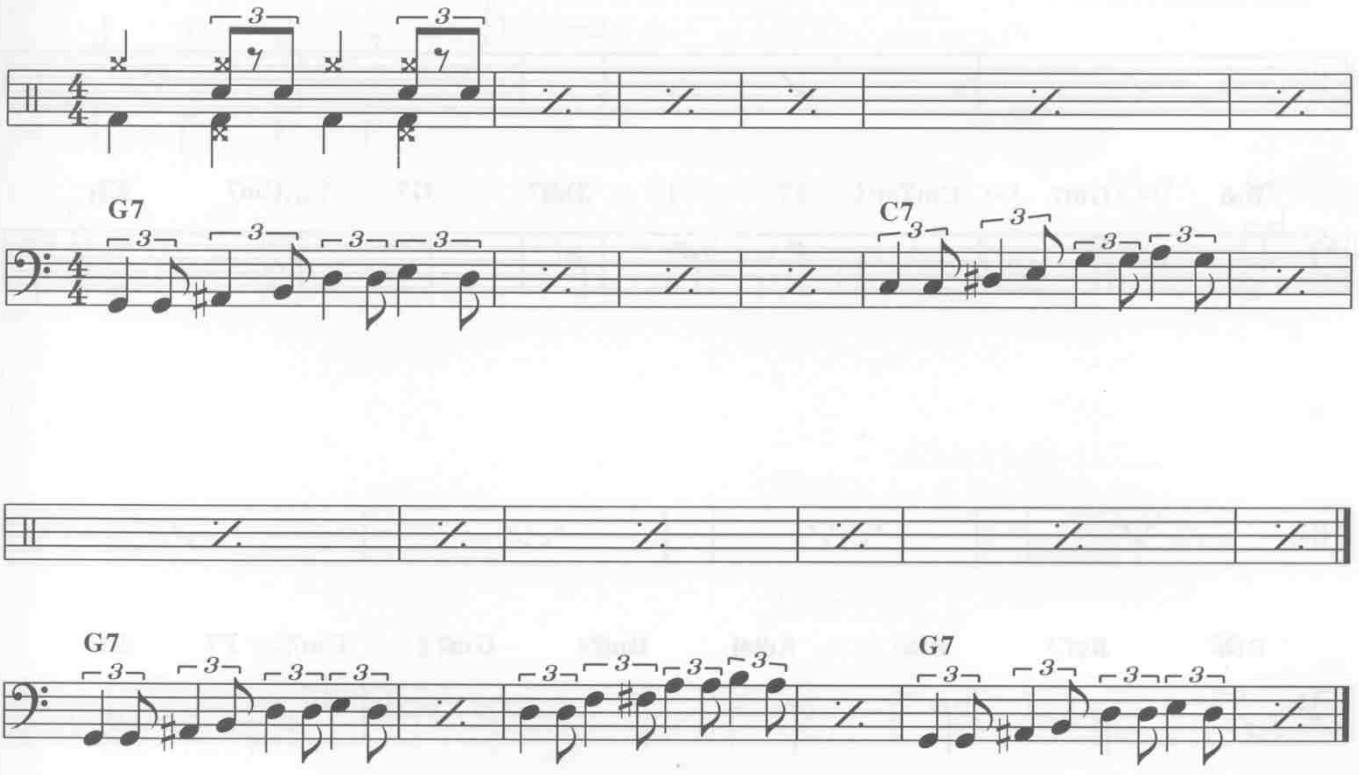


26

Boogie Woogie 1

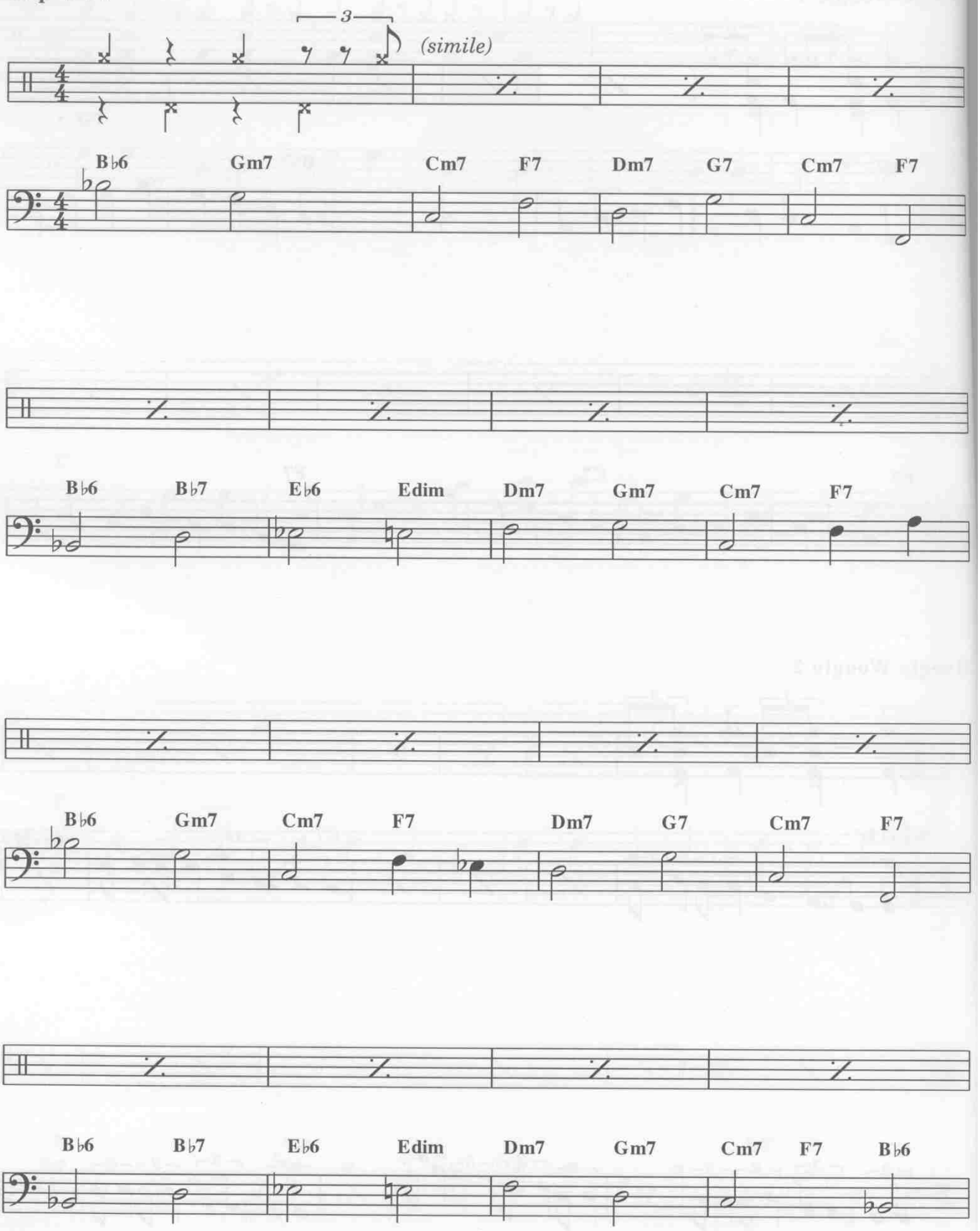


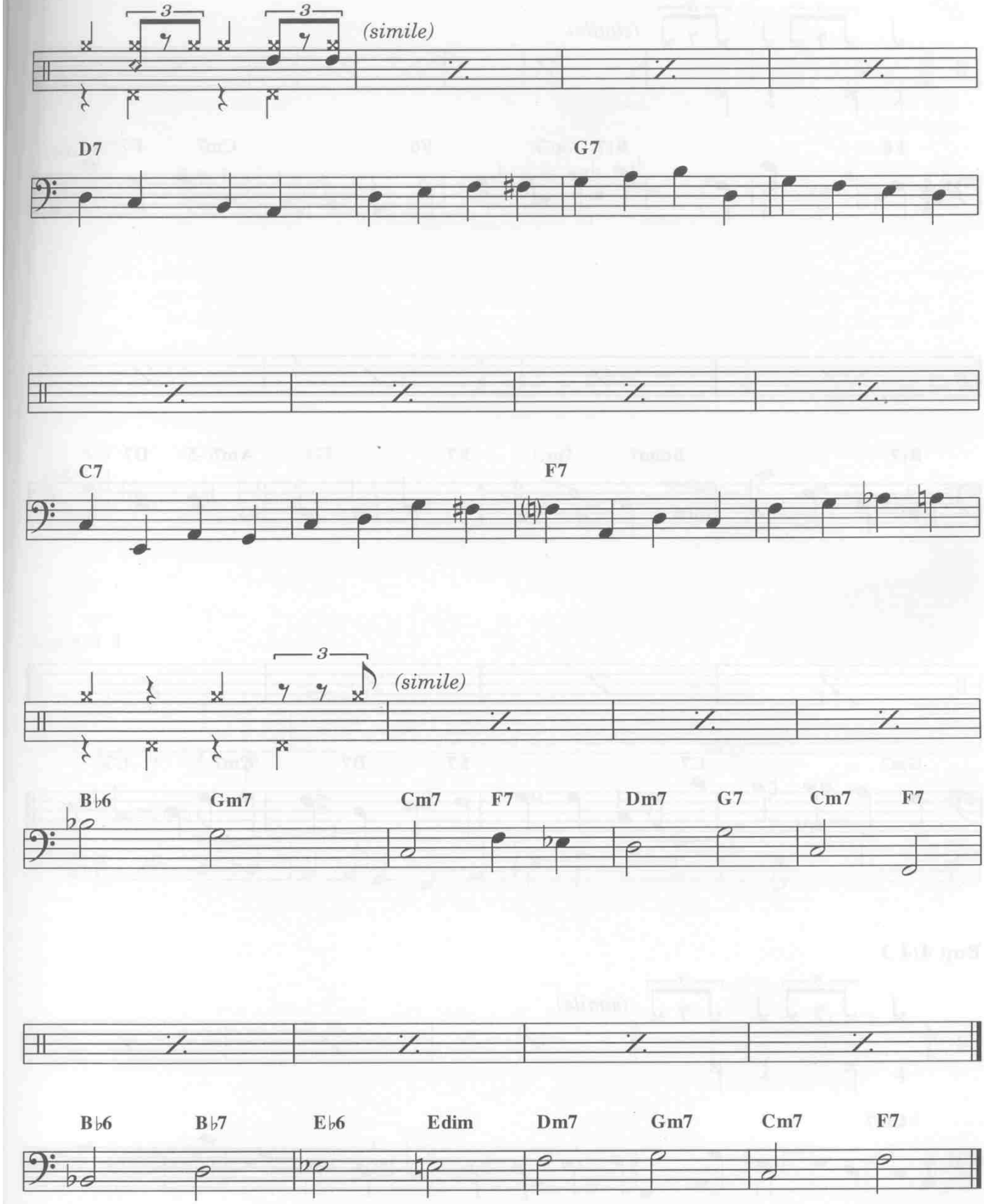
Boogie Woogie 2



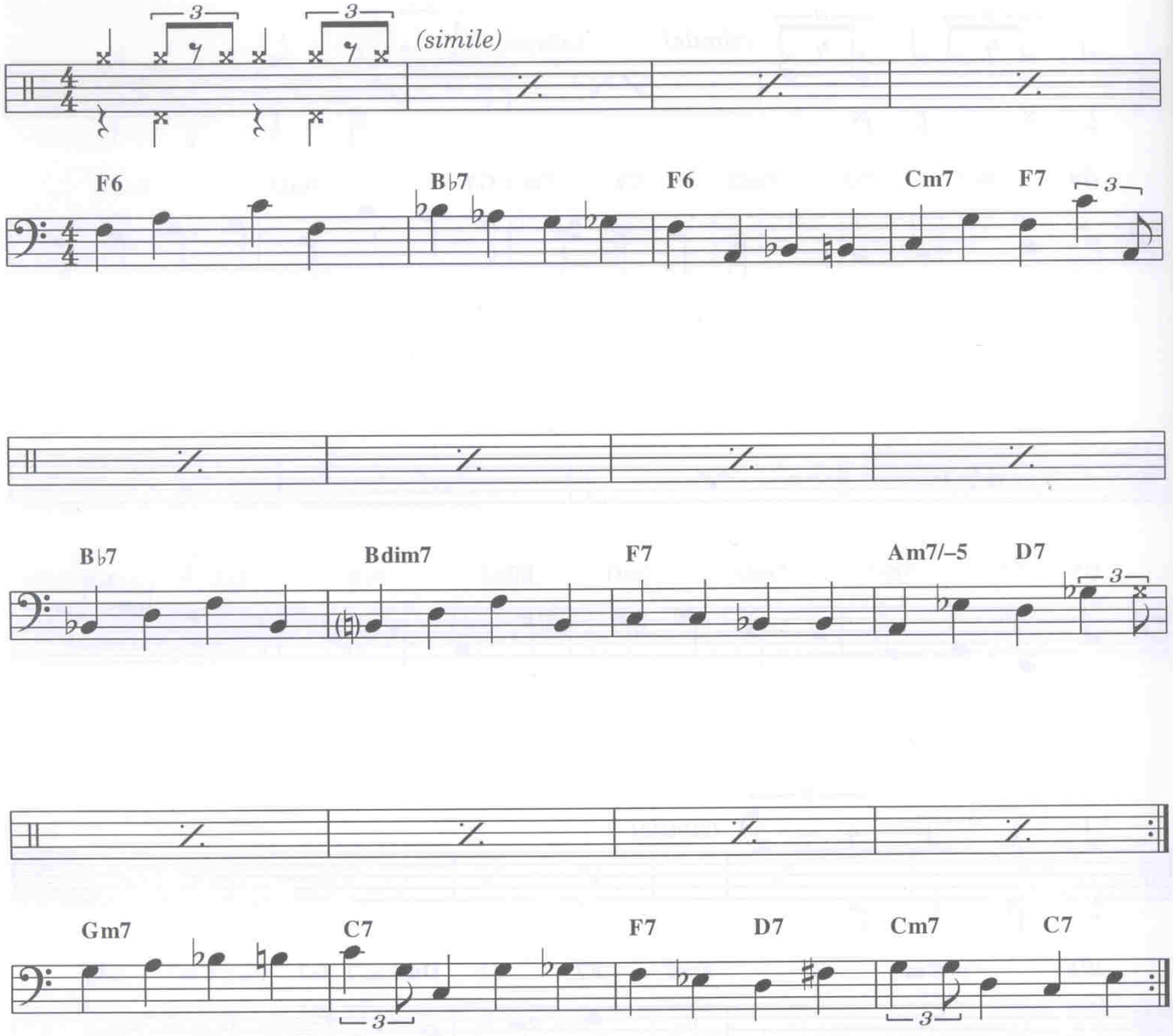
28

Bop 4/4 1

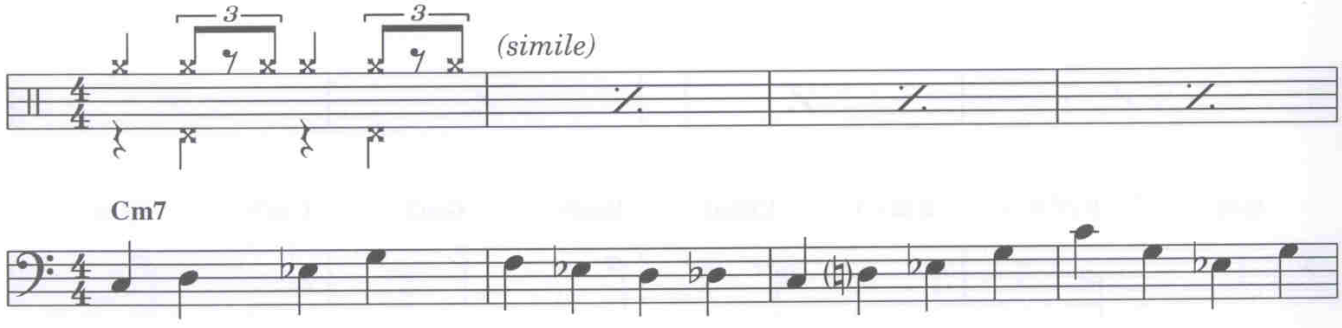

3
(simile)
B♭6 Gm7 Cm7 F7 Dm7 G7 Cm7 F7
B♭6 B♭7 E♭6 Edim Dm7 Gm7 Cm7 F7
B♭6 Gm7 Cm7 F7 Dm7 G7 Cm7 F7
B♭6 B♭7 E♭6 Edim Dm7 Gm7 Cm7 F7 B♭6

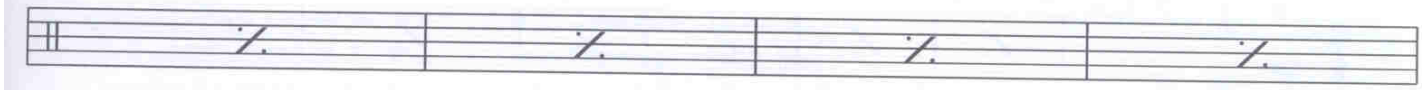

3
3
(simile)
D7
G7
C7
F7
3
(simile)
B♭6
Gm7
Cm7
F7
Dm7
G7
Cm7
F7
B♭6
B♭7
E♭6
Edim
Dm7
Gm7
Cm7
F7

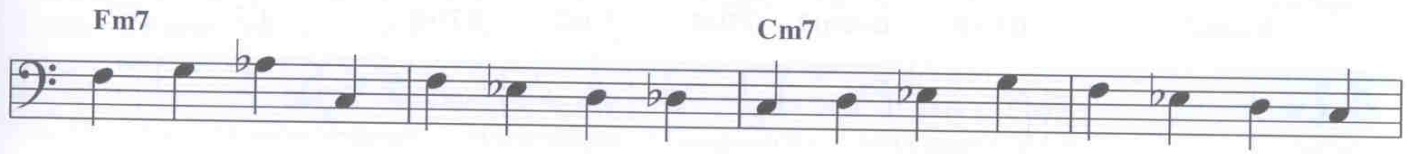
Bop 4/4 2

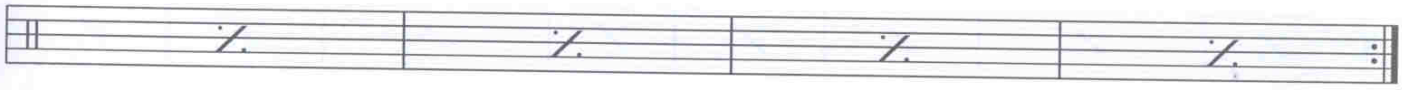


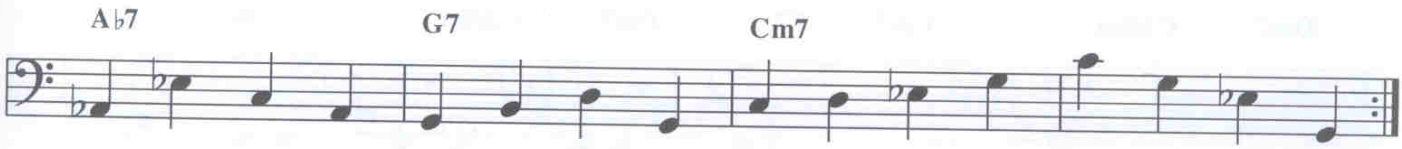
Bop 4/4 3



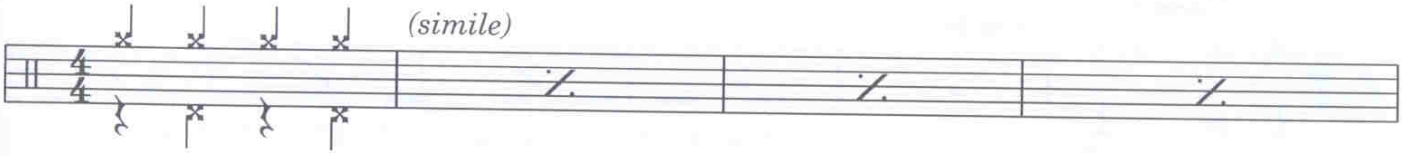


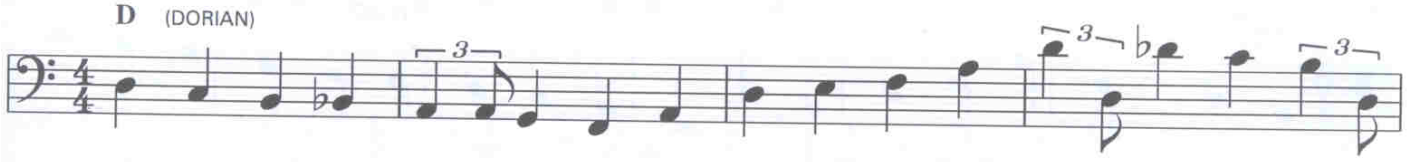


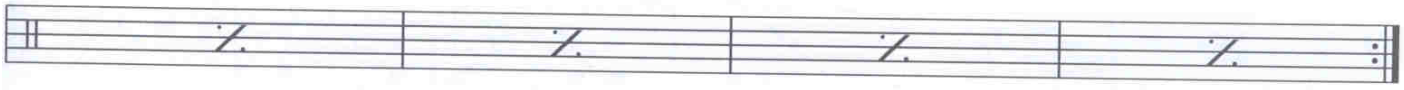


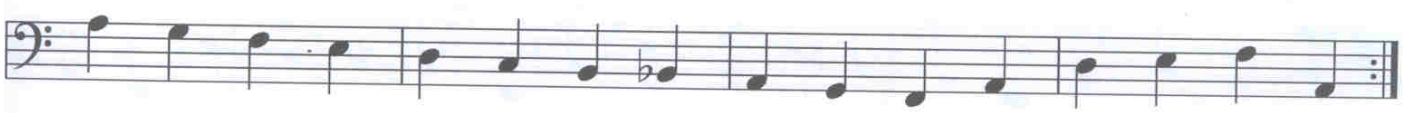


Bop 4/4 4

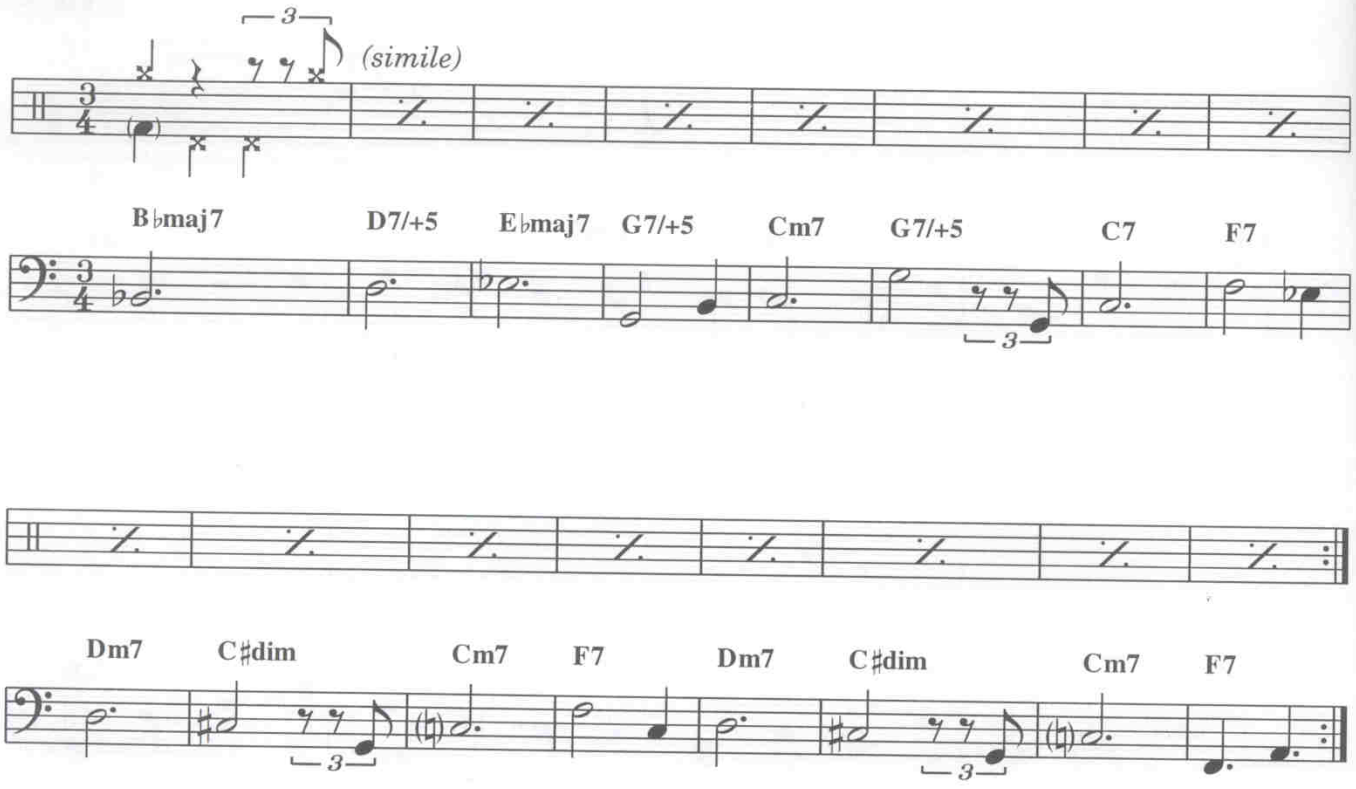




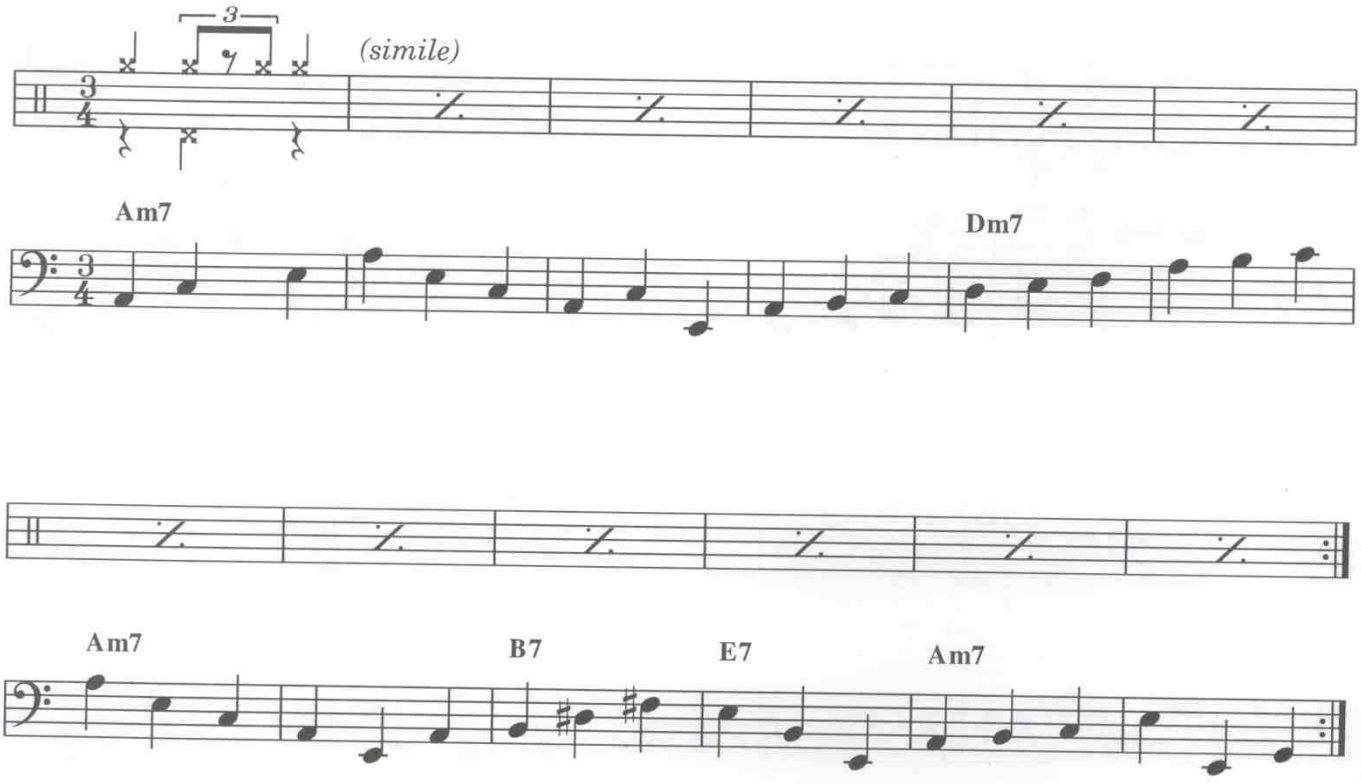




Bop 3/4 1



Bop 3/4 2



Ritmi LATINI

L'ottava sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Latini**.
Per musica Latina generalmente si intende soprattutto la musica Brasiliana, la musica Afro-Cubana e la musica Caraibica (proveniente da Trinidad, da Santo Domingo e dalla Jamaica).
Nella musica Brasiliana (che deriva dalla fusione della cultura delle popolazioni originarie del Brasile, della cultura Africana e di quella Portoghese e si sviluppa in Brasile a partire dal 1500) i ritmi più noti sono la **Bossa Nova**, il **Samba** e il **Baion** (vedi la discografia consigliata a pag. 77).
Nella musica Afro-Cubana (che nasce a Cuba dalla fusione della cultura Africana e Portoghese e si sviluppa a Cuba e parallelamente negli Stati Uniti, a New York, a partire dagli anni Trenta) i ritmi più noti sono il **Bolero**, la **Rumba**, il **Cha-Cha-Cha**, il **Mambo**, il **Songo**, il **Mozambique**, il **Guaguanco** e l' **Afrocuban 6/8** (vedi la discografia consigliata a pag. 77).
Nella musica Caraibica i ritmi più noti sono il **Calypso**, che nasce all'inizio degli anni '30 nell'isola di Trinidad (una delle isole Vergini nel mare dei Caraibi), il **Merengue**, che nasce all'inizio del '900 a Santo Domingo (nella Repubblica Domenicana) e infine il **Reggae**, che nasce e si sviluppa in Jamaica alla fine degli anni '60 (vedi la discografia consigliata a pag. 78).

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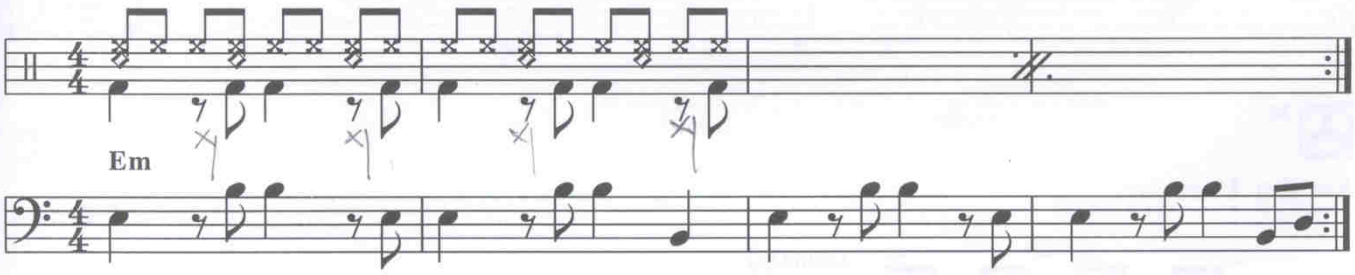
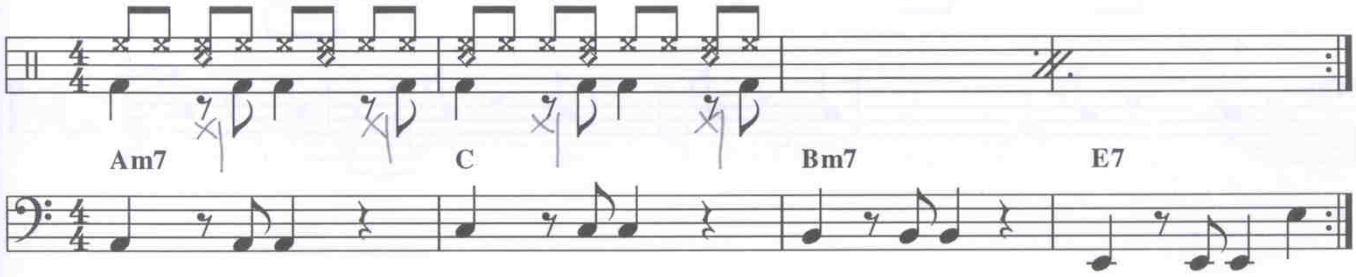
Bossa Nova 1



Bossa Nova 2



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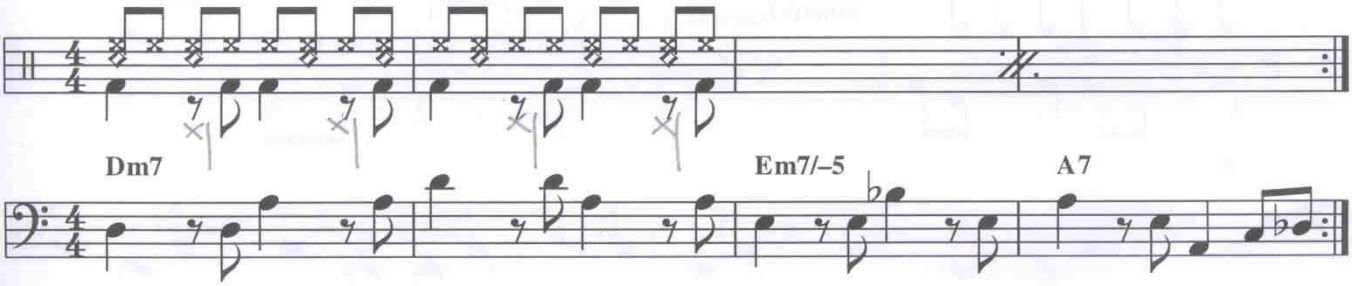

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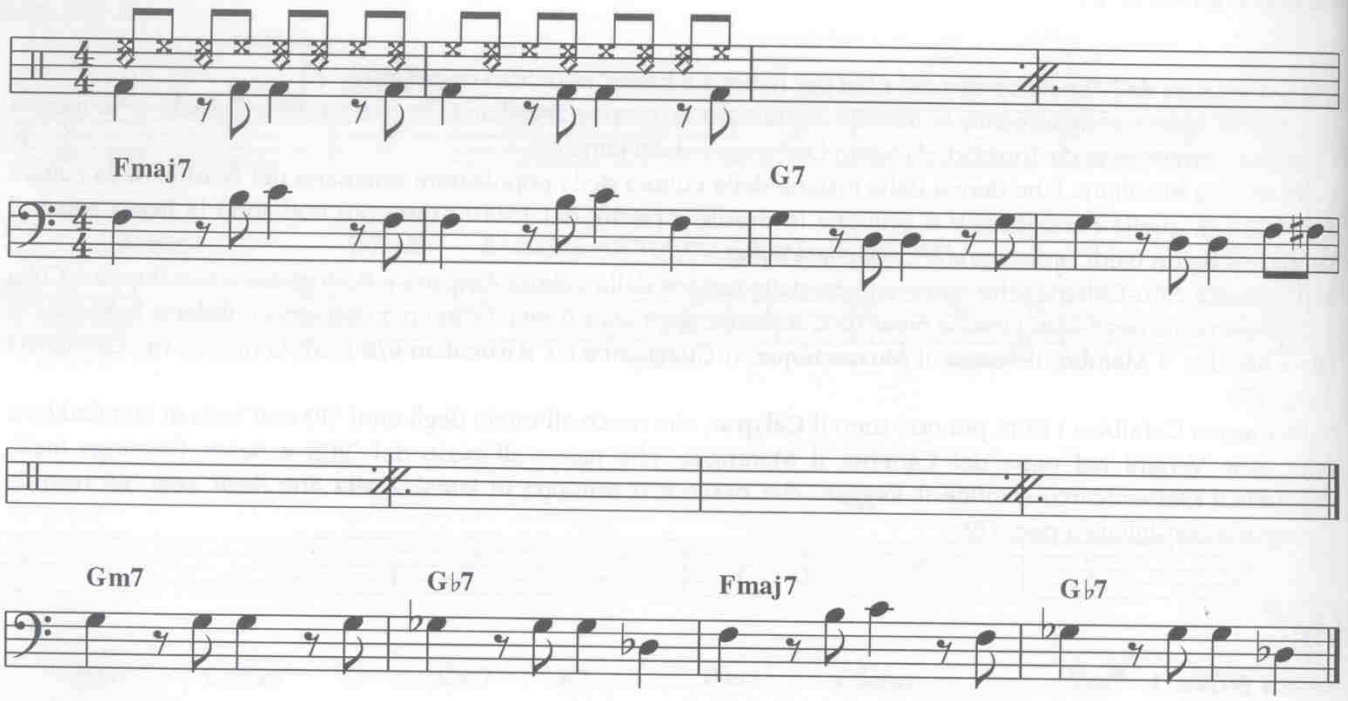

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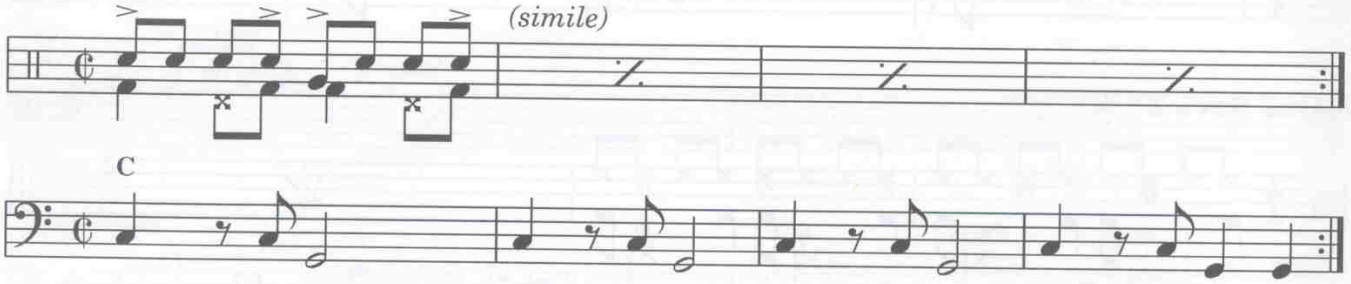

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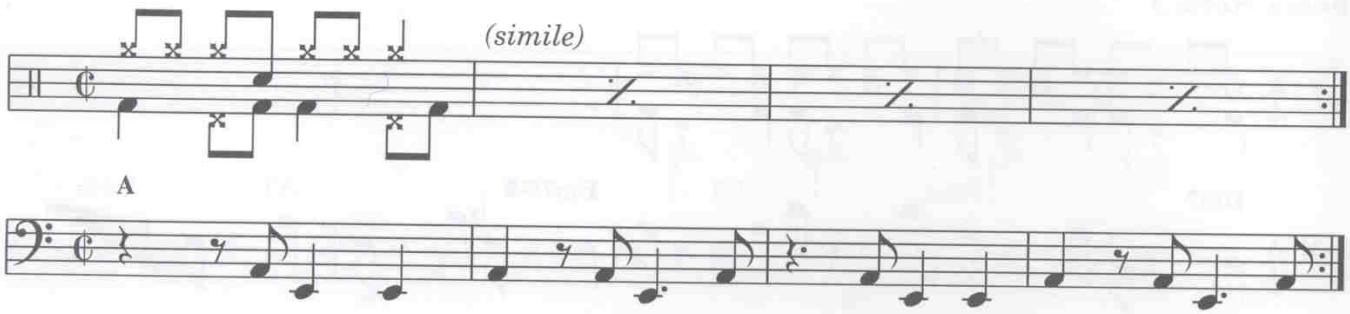

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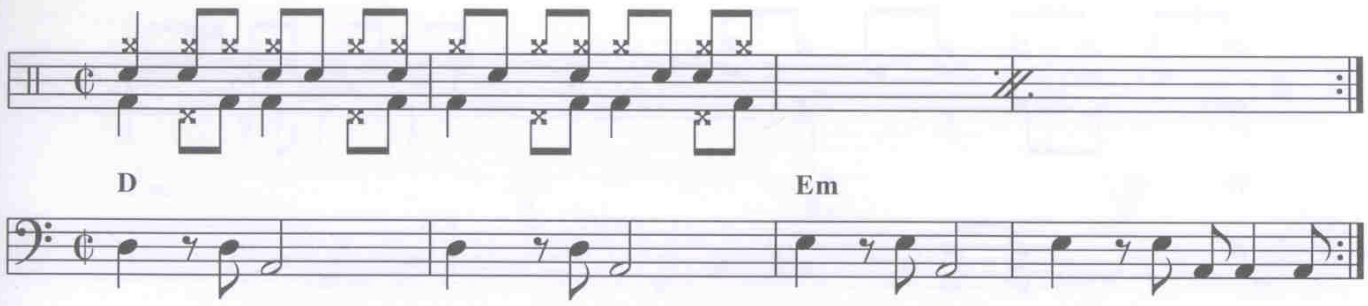

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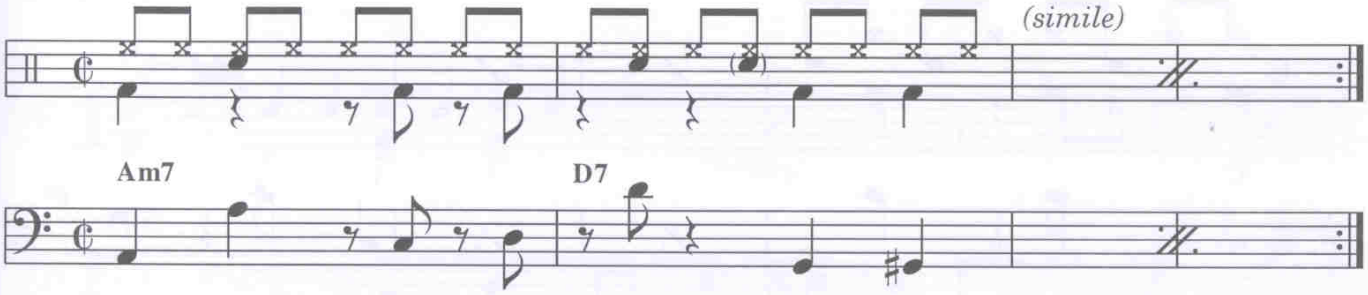

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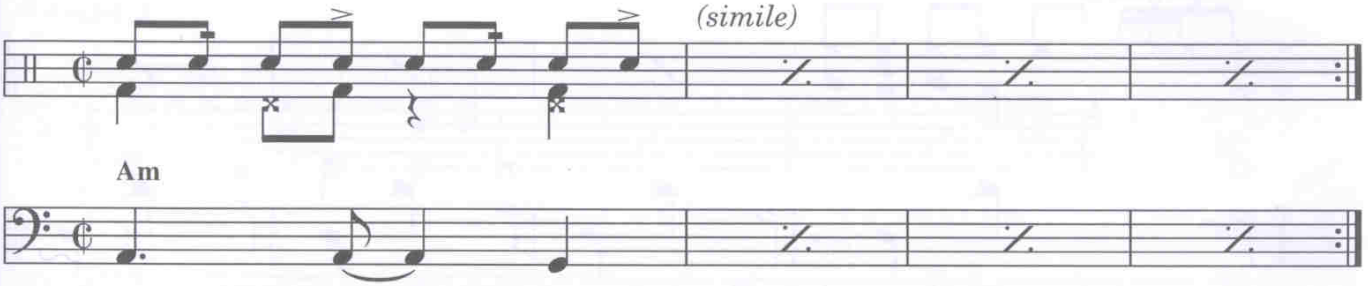

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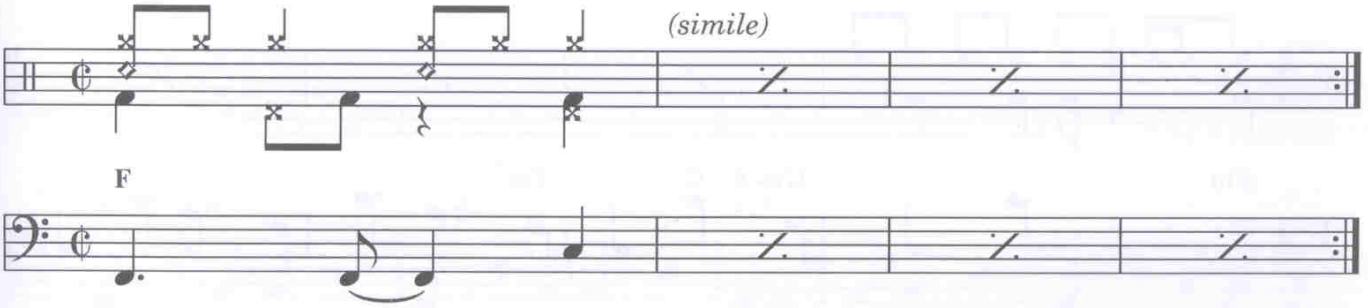

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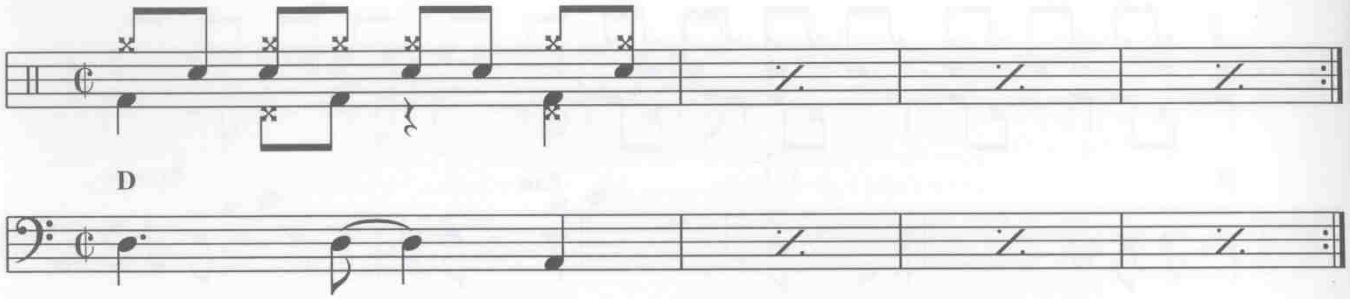

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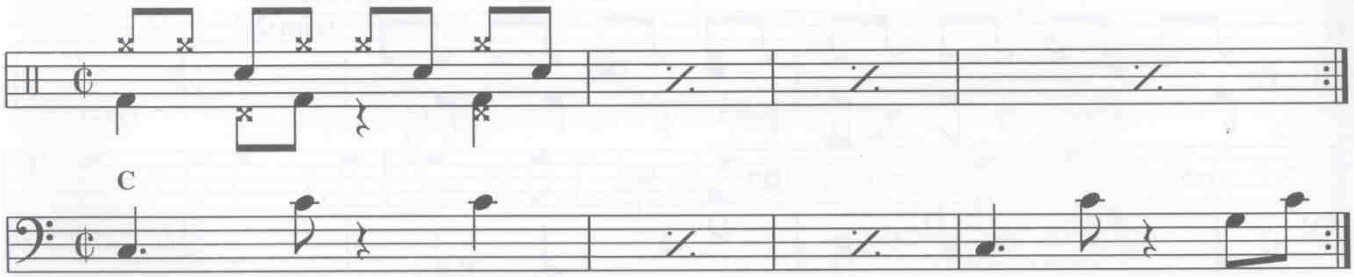

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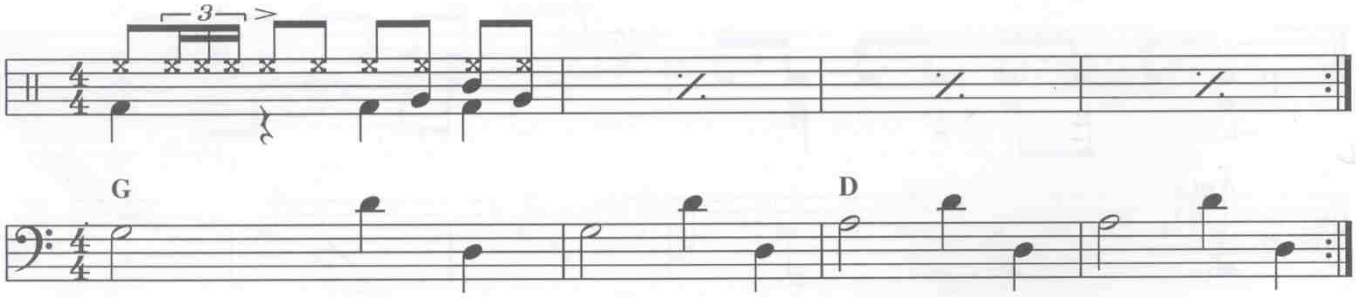

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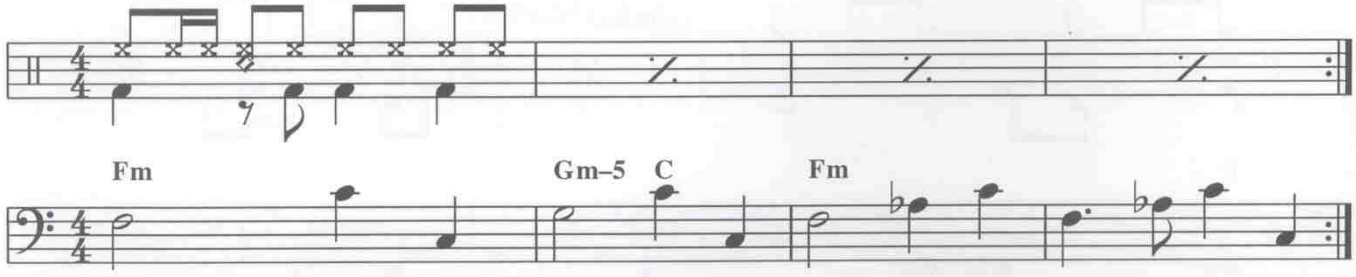

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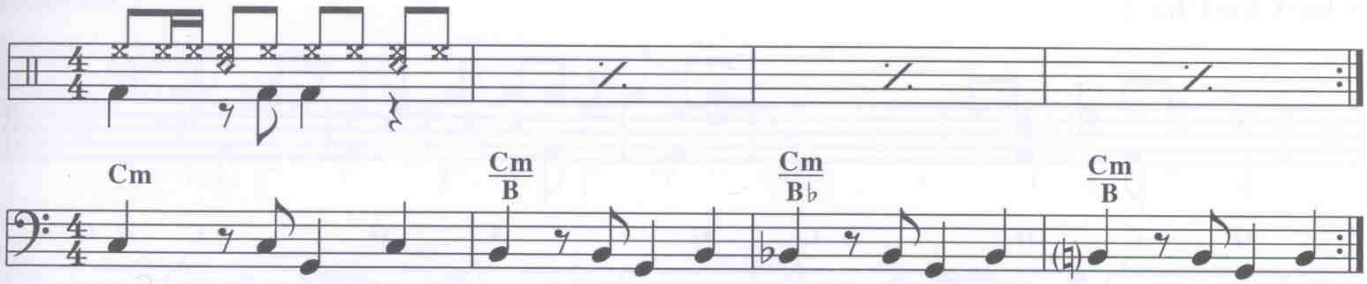

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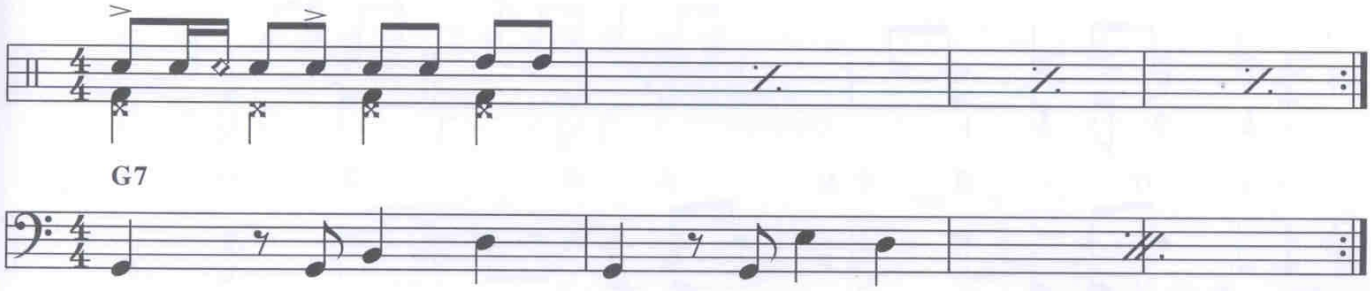

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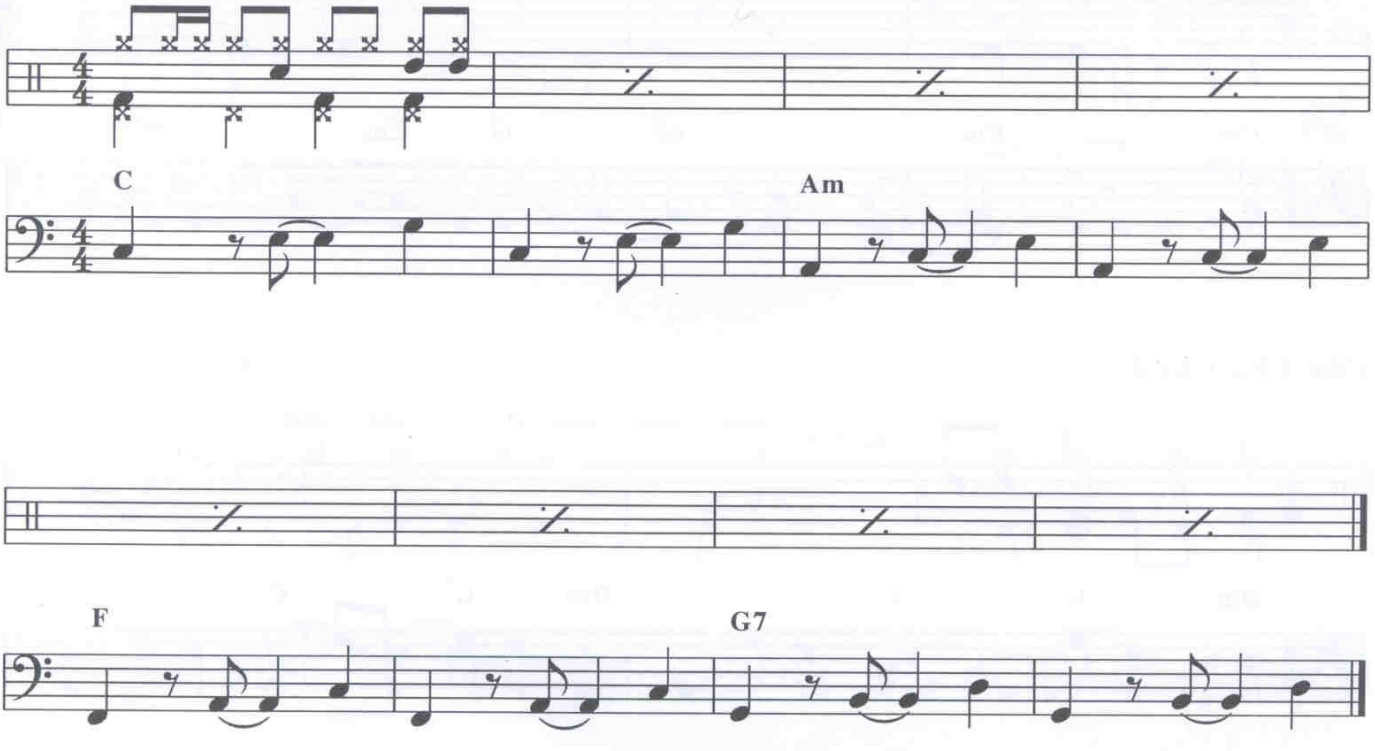

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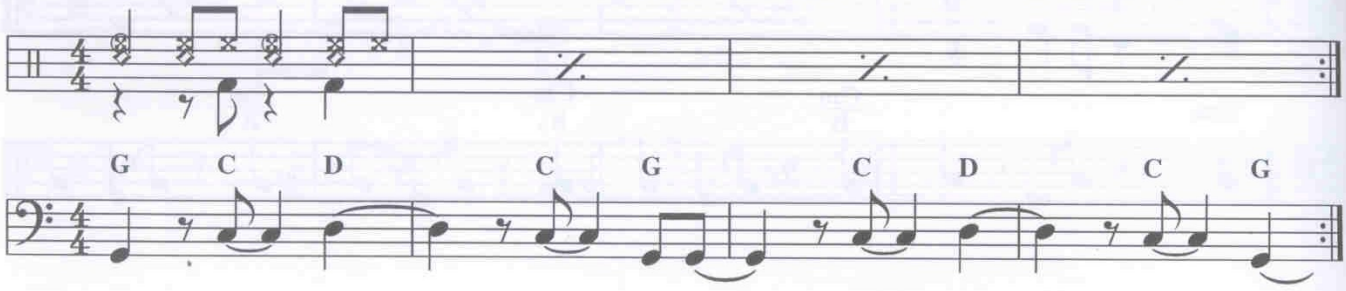

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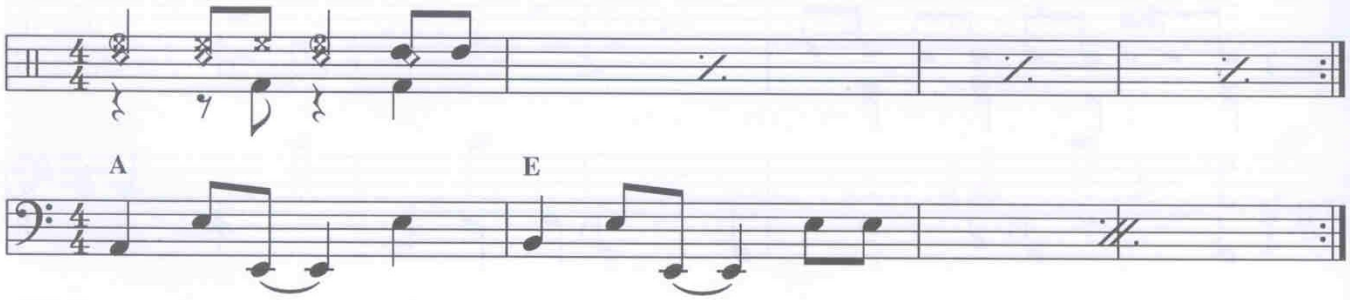

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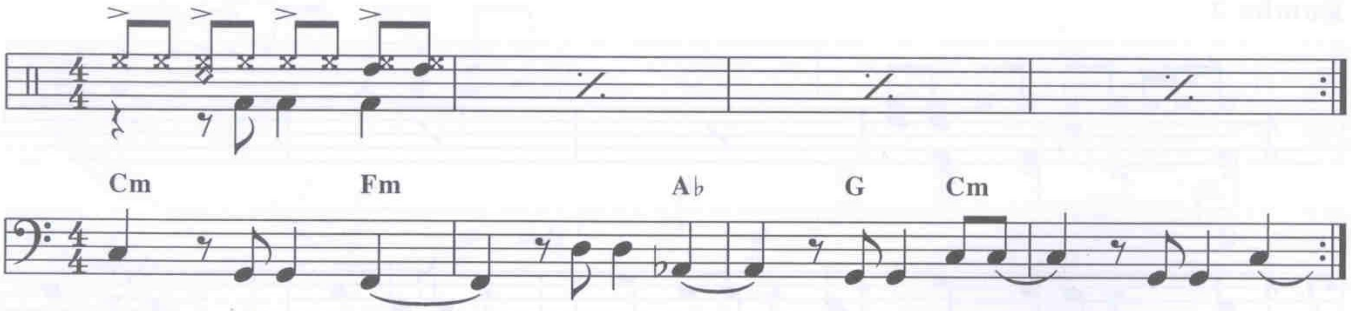

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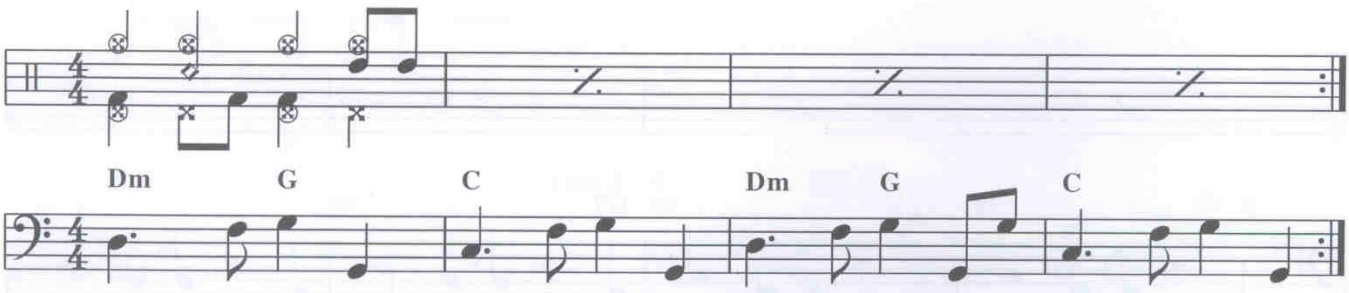

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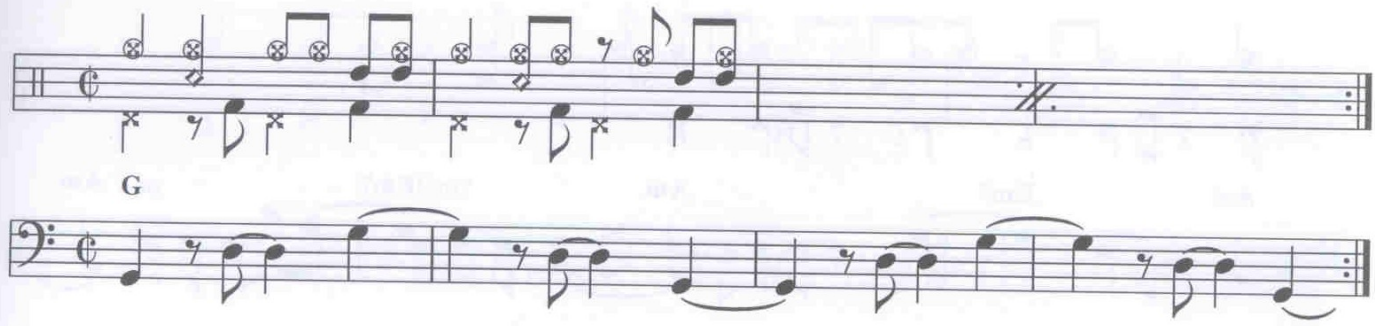

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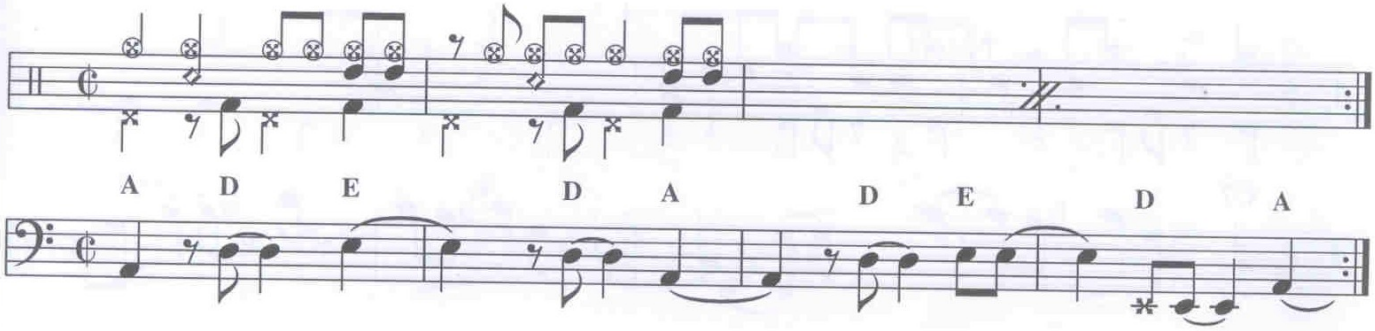

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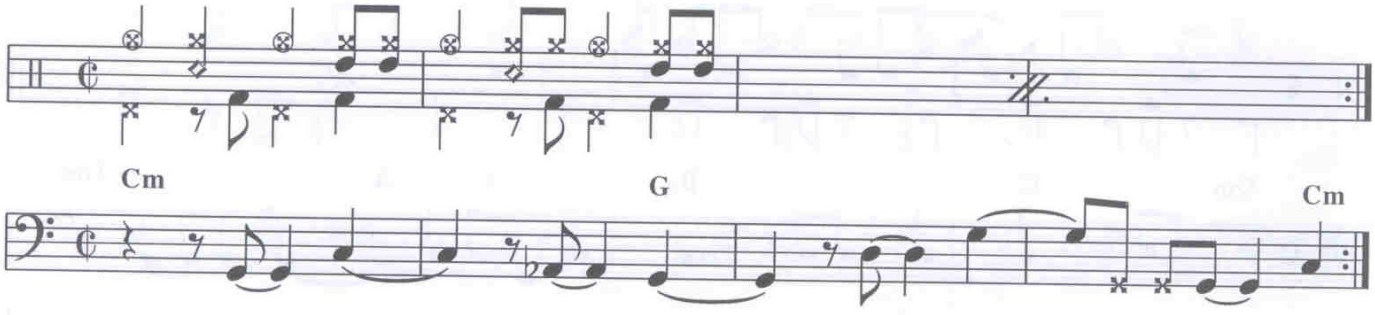
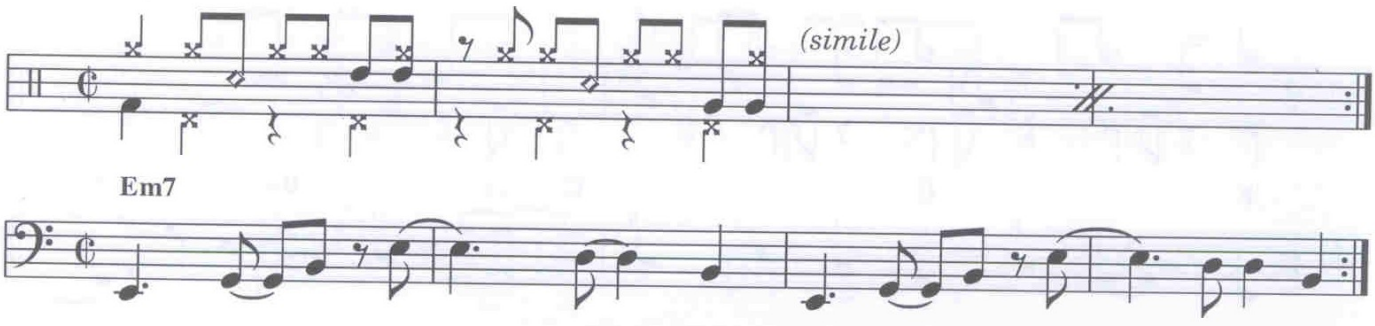


Mambo (Jazz) 4



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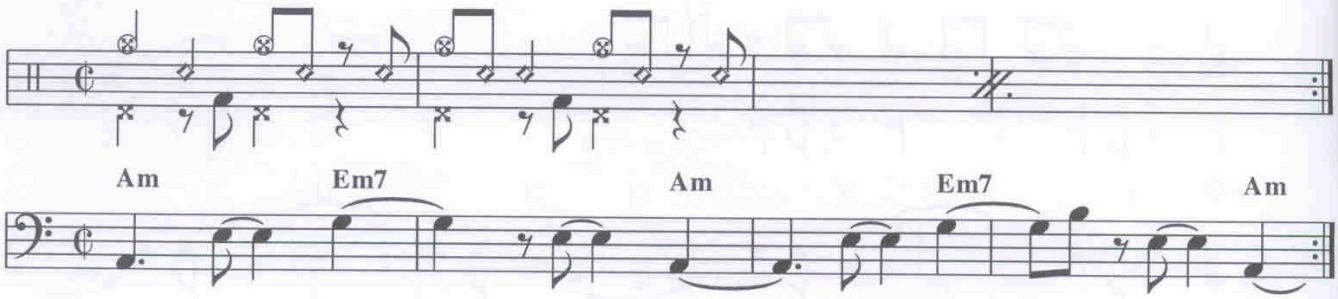
Songo 1



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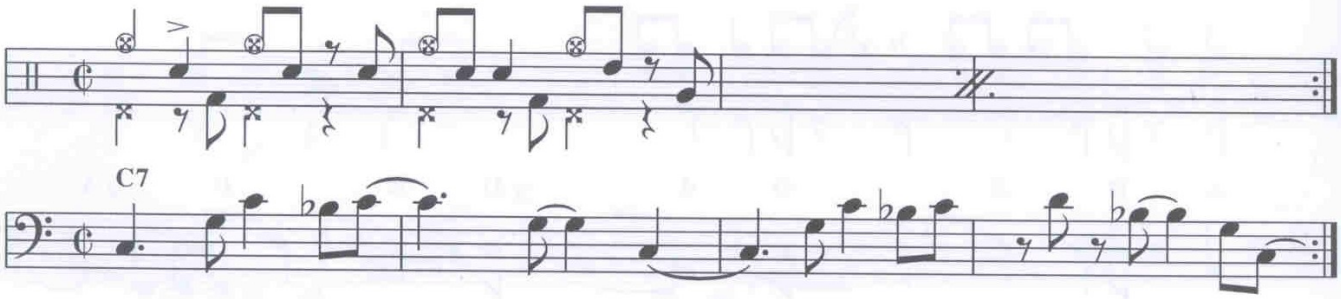

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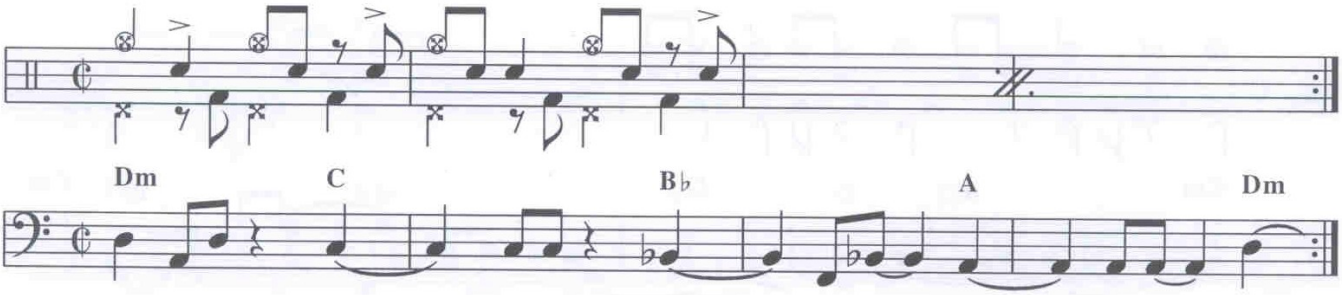

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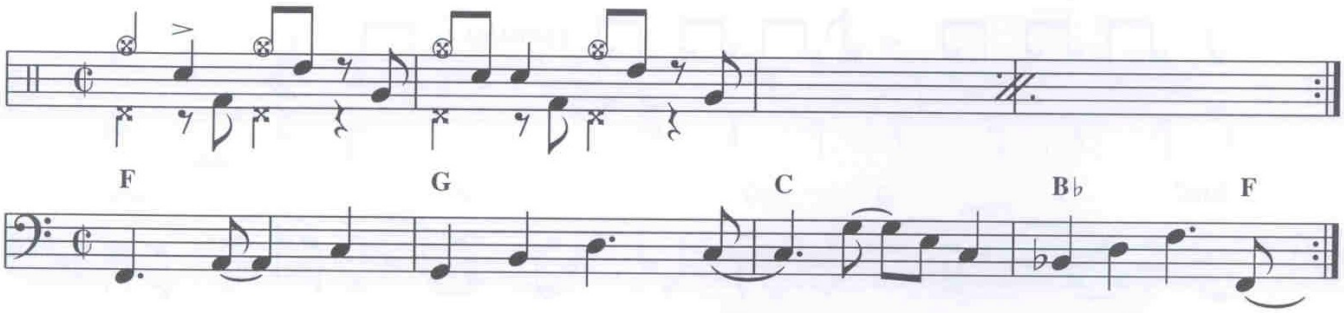

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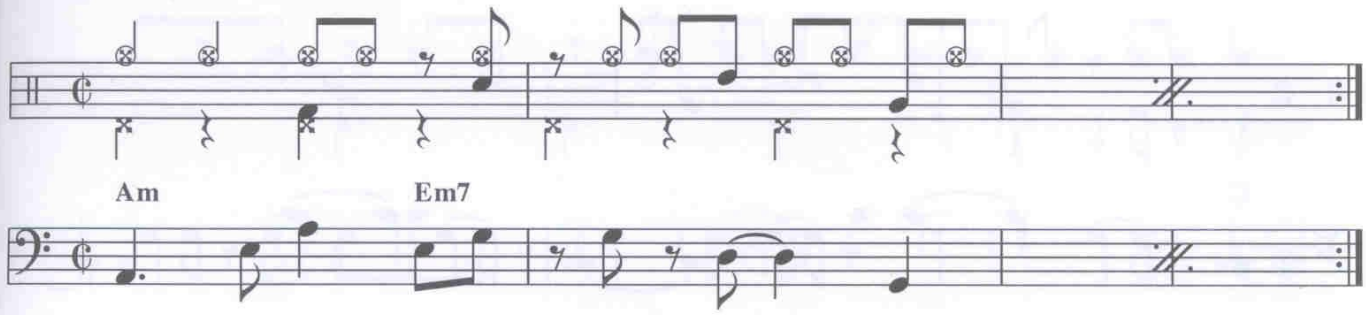

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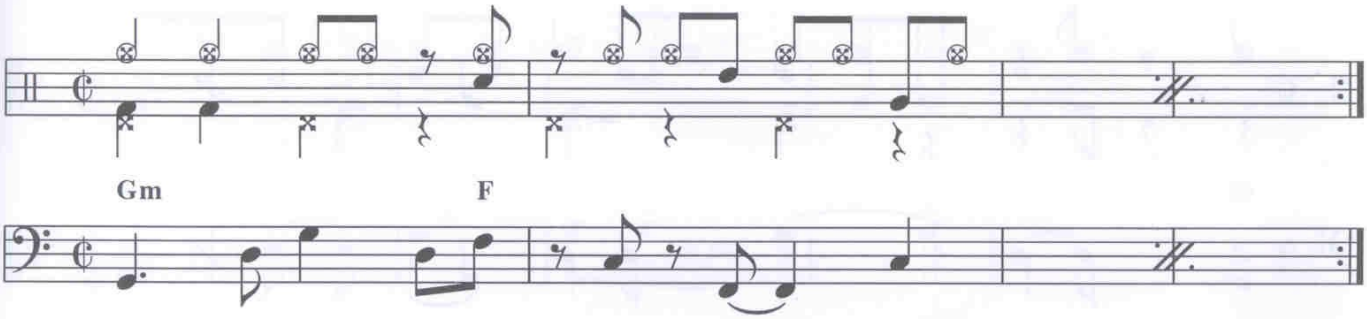

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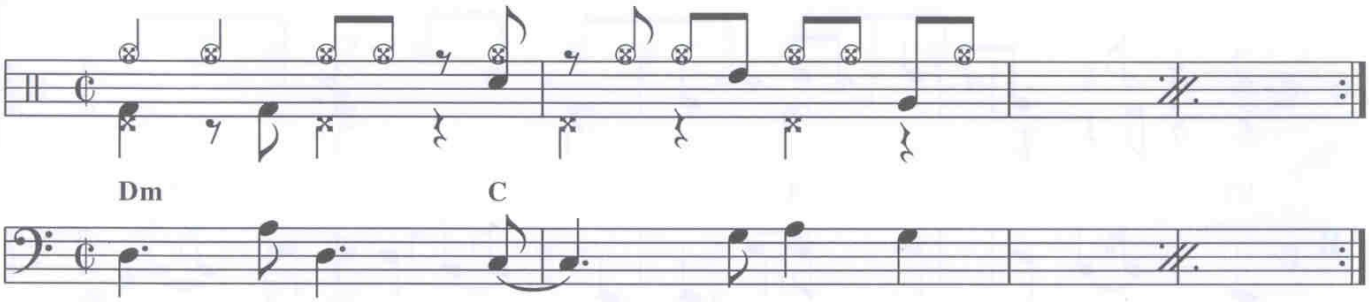

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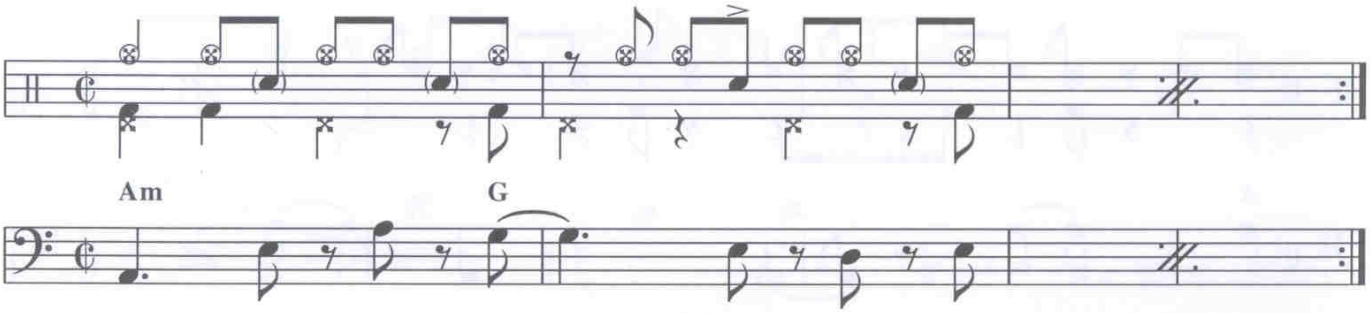

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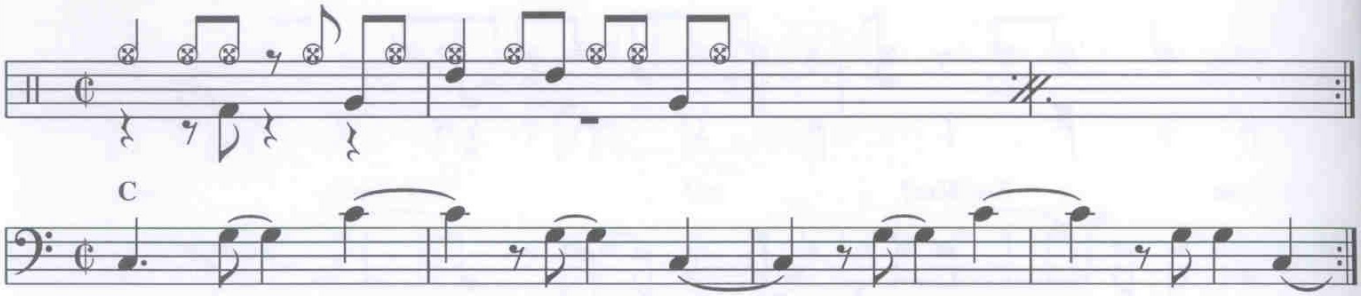

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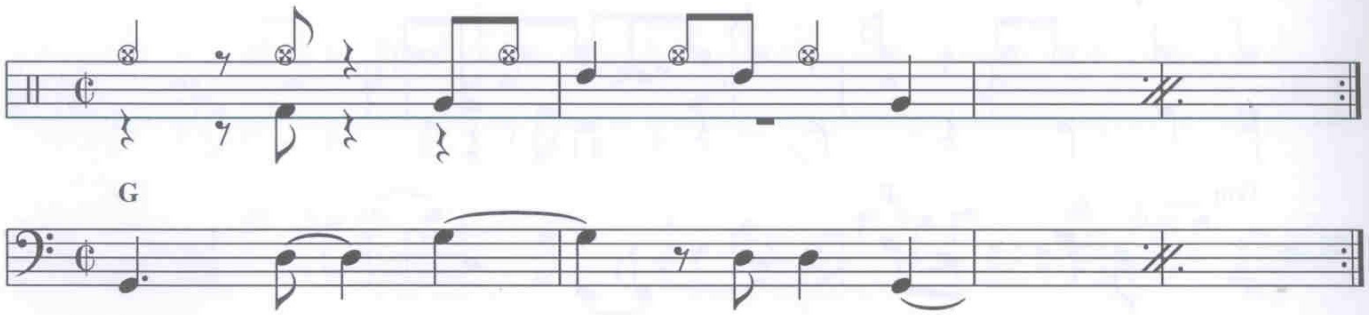

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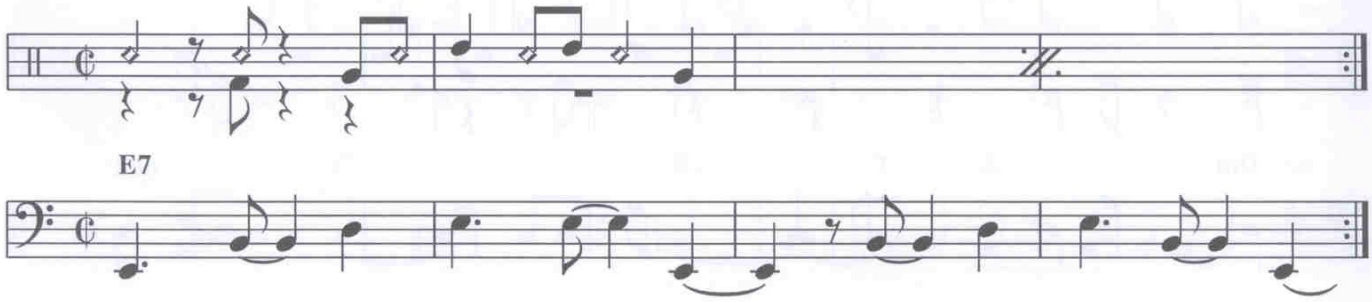

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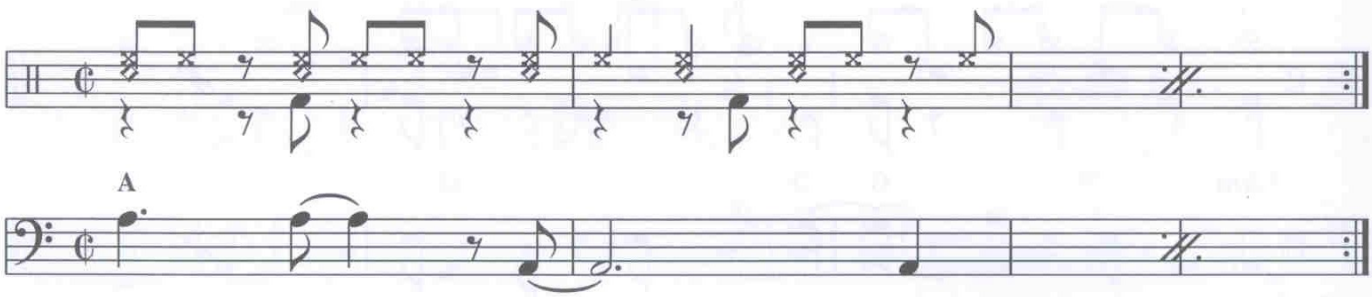

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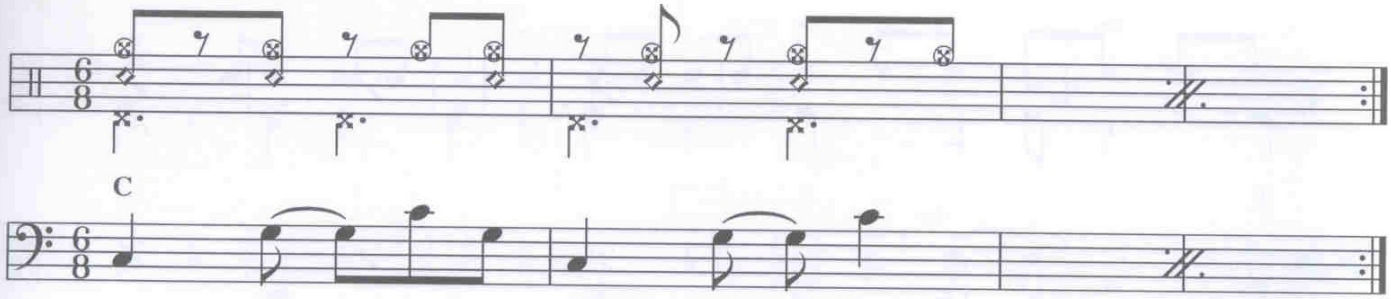
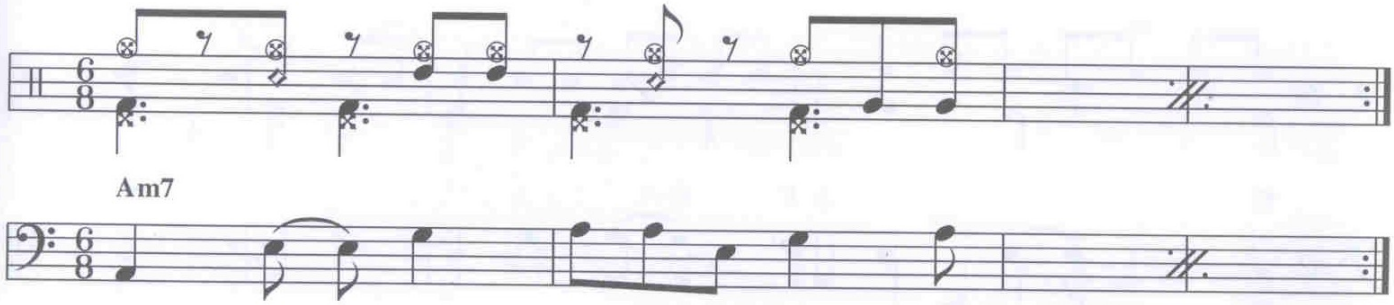
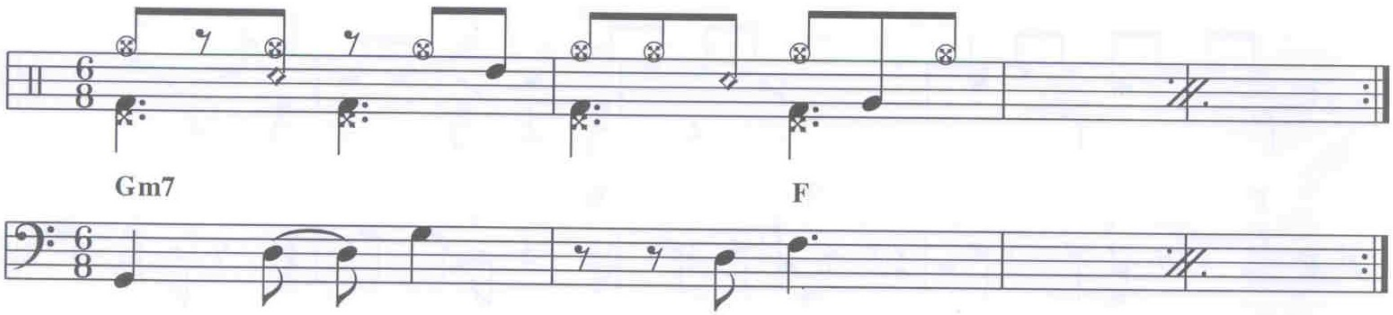
Afrocuban 6/8 1



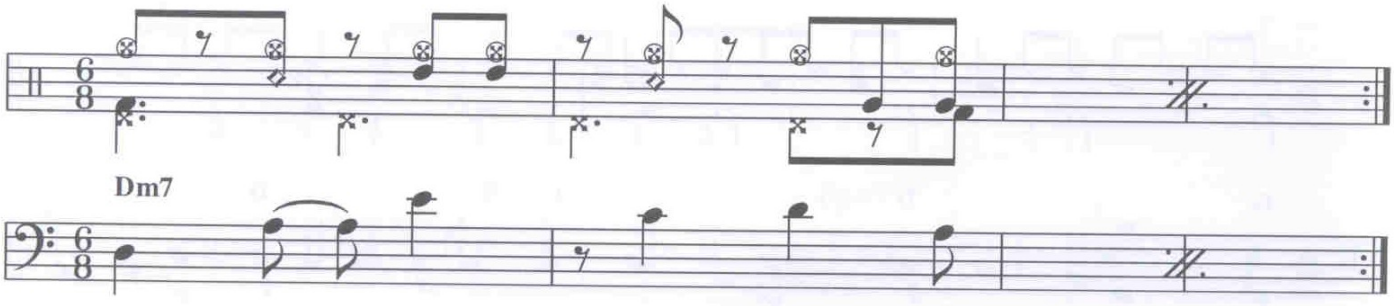
Afrocuban 6/8 2



Afrocuban 6/8 3



Afrocuban 6/8 4



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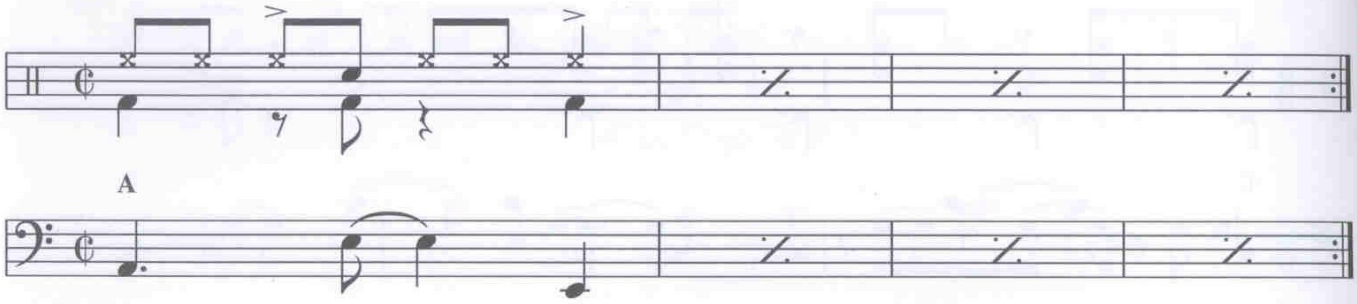

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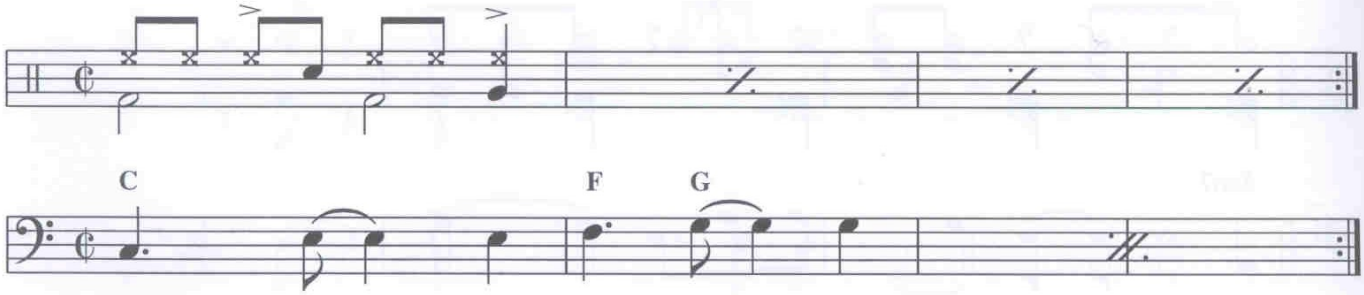
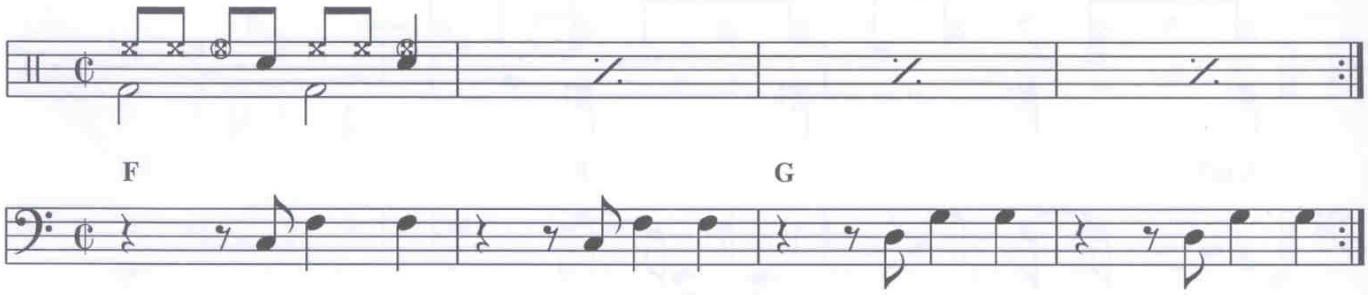


Soca 1



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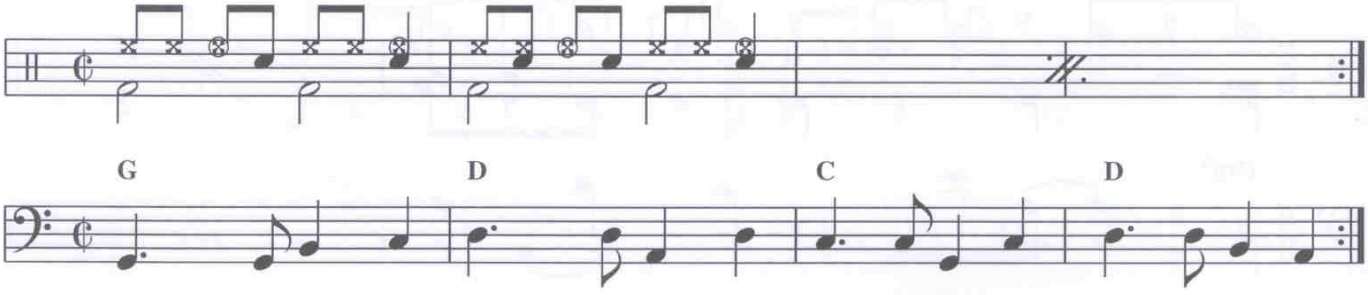

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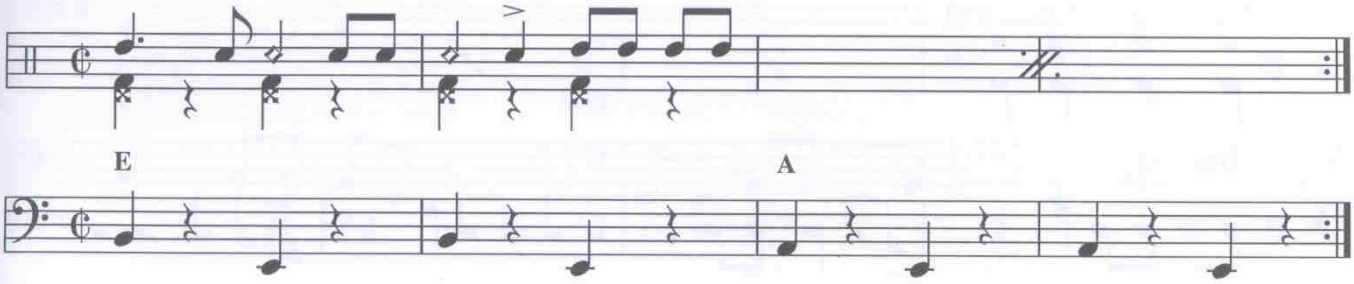
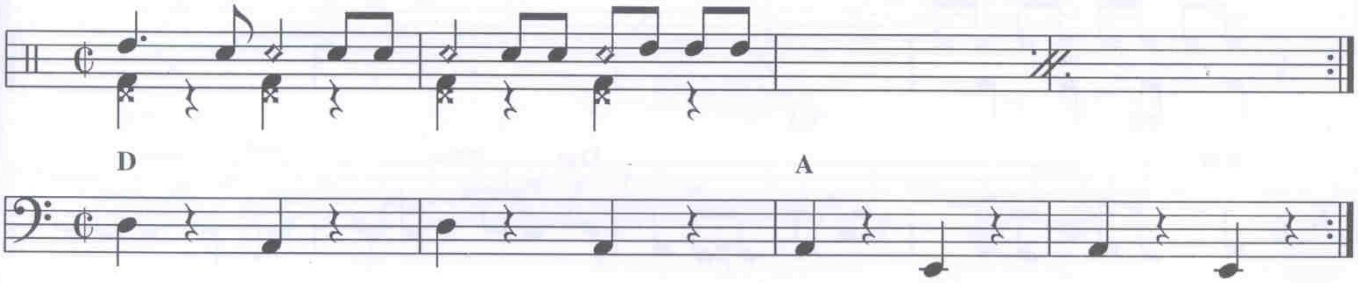
Merengue 1



Merengue 2



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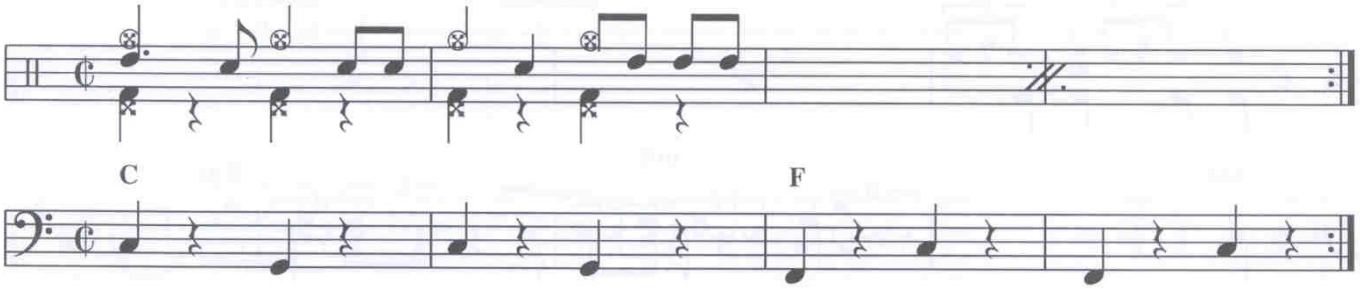

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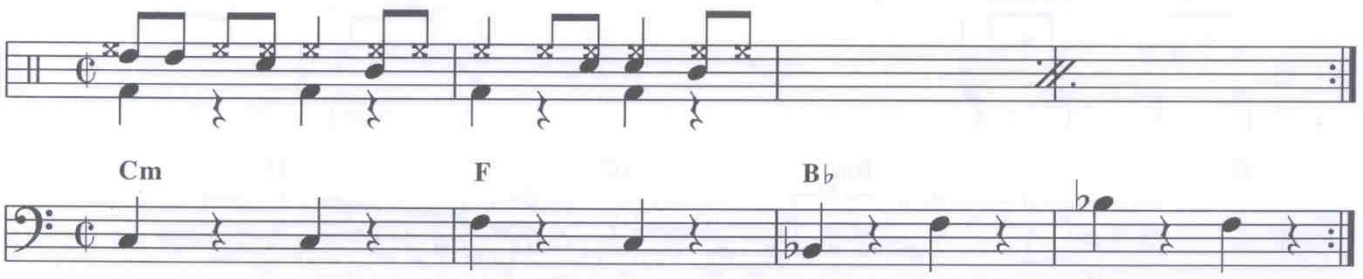

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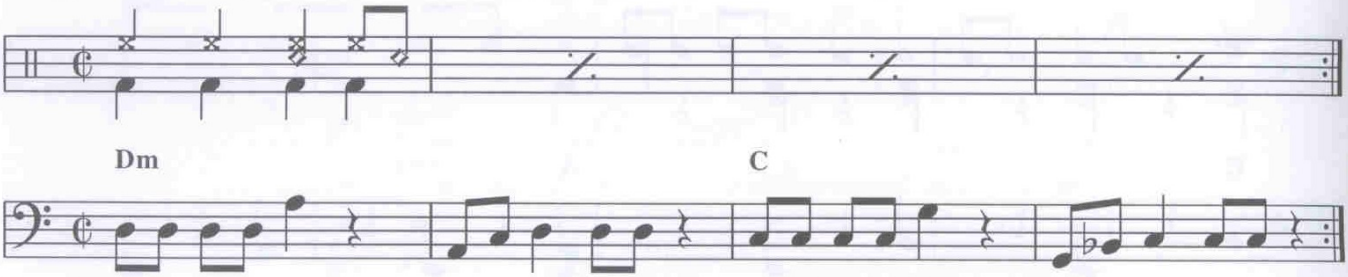
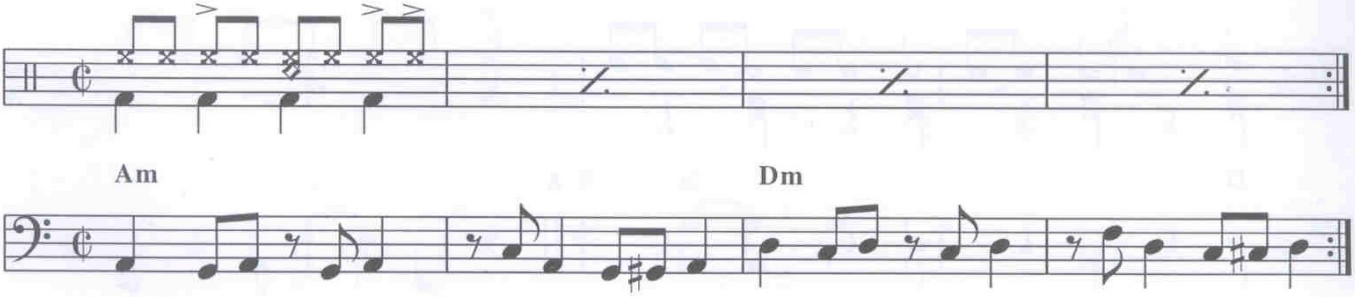
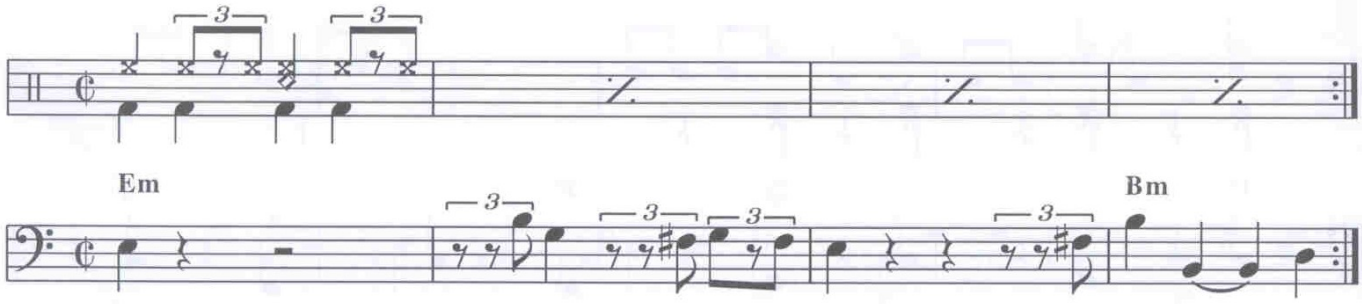
Reggae 4 drops 1



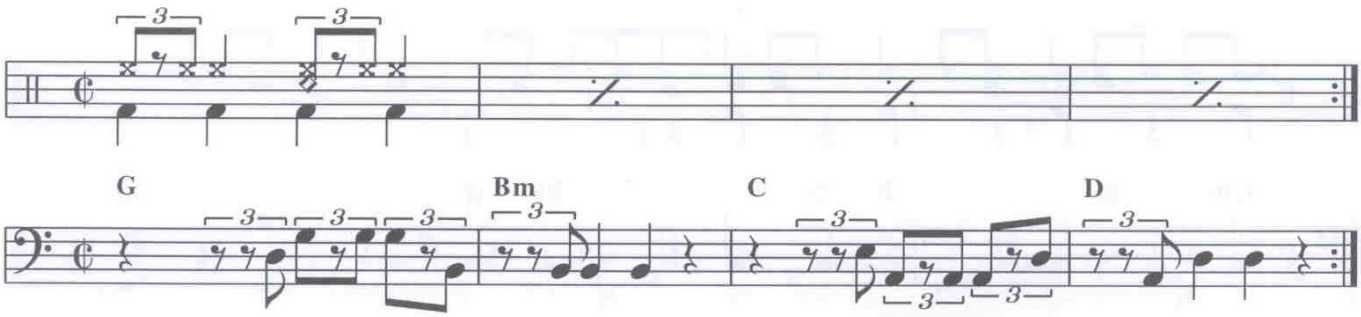
Reggae 4 drops 2



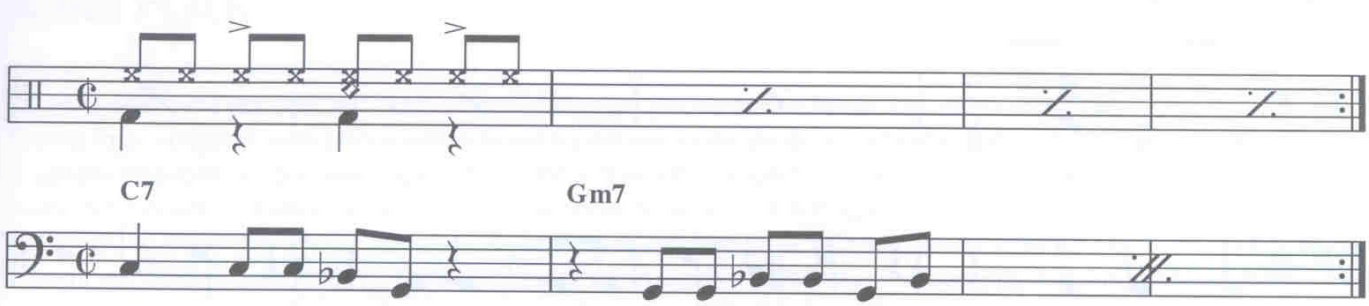
Reggae 4 drops 3



Reggae 4 drops 4



Reggae 2 drops 1



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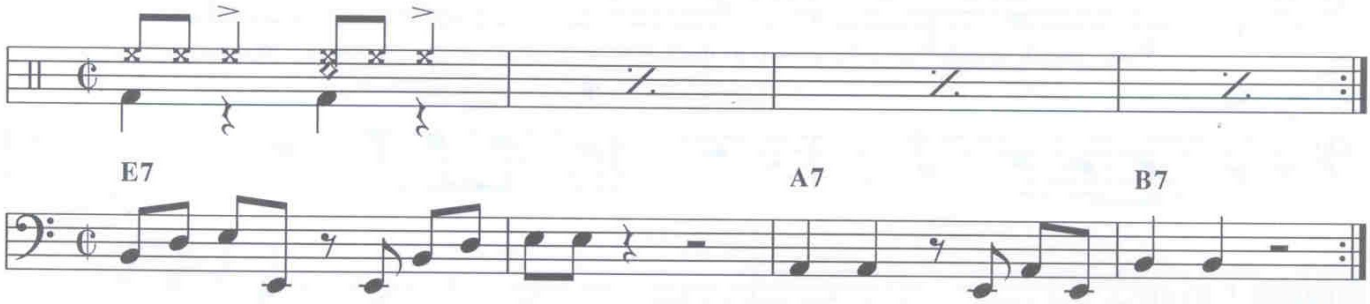
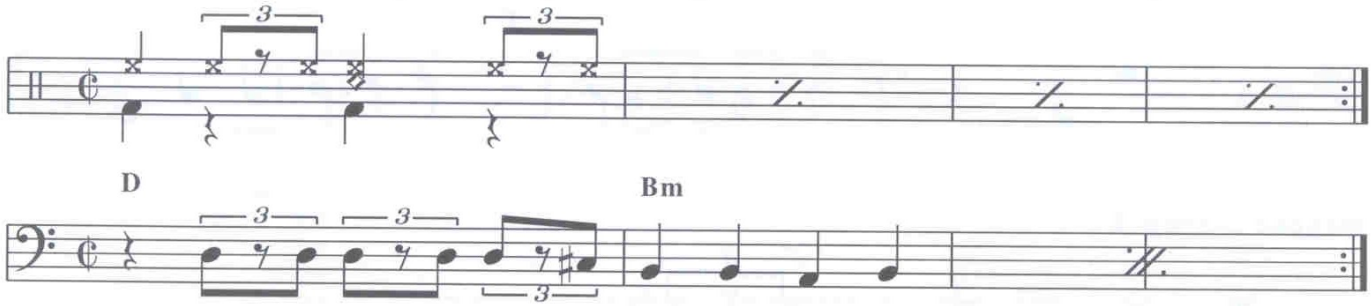


Reggae 2 drops 3



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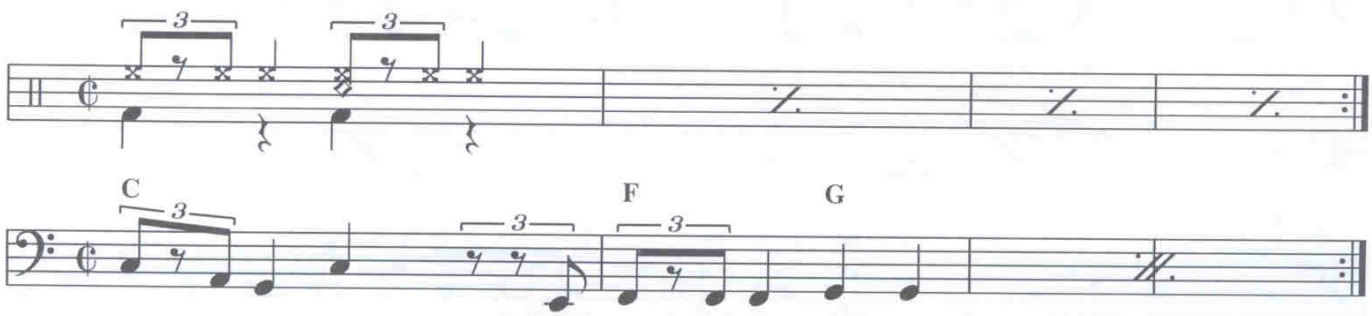

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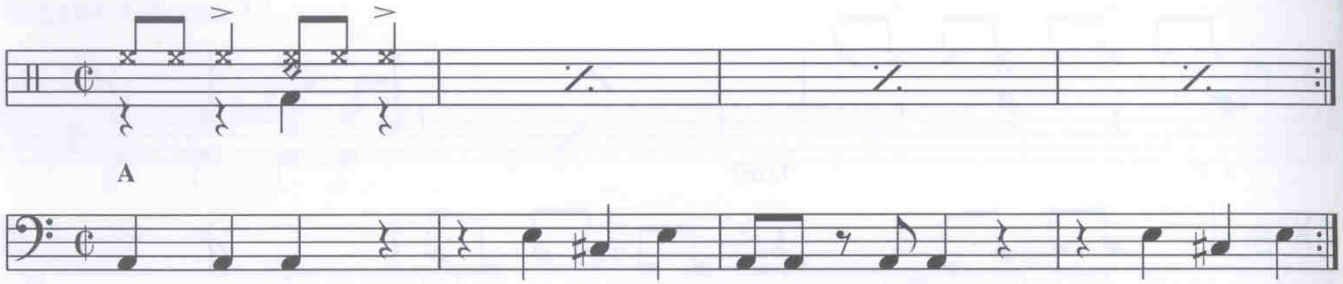

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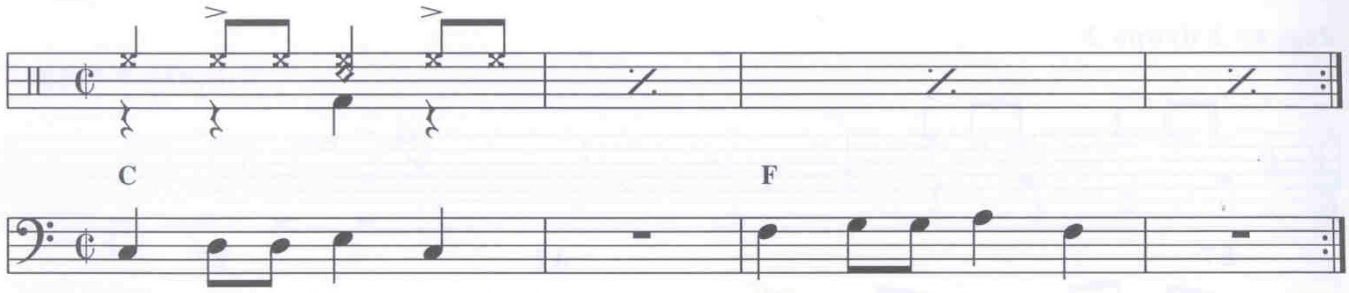

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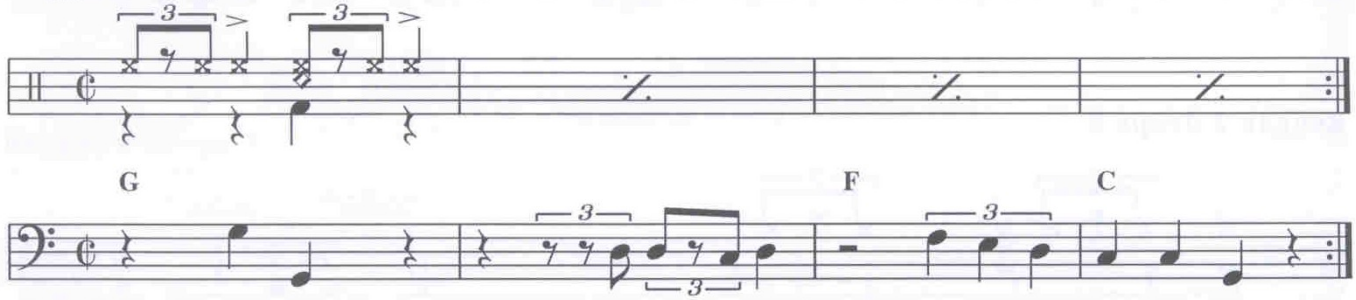

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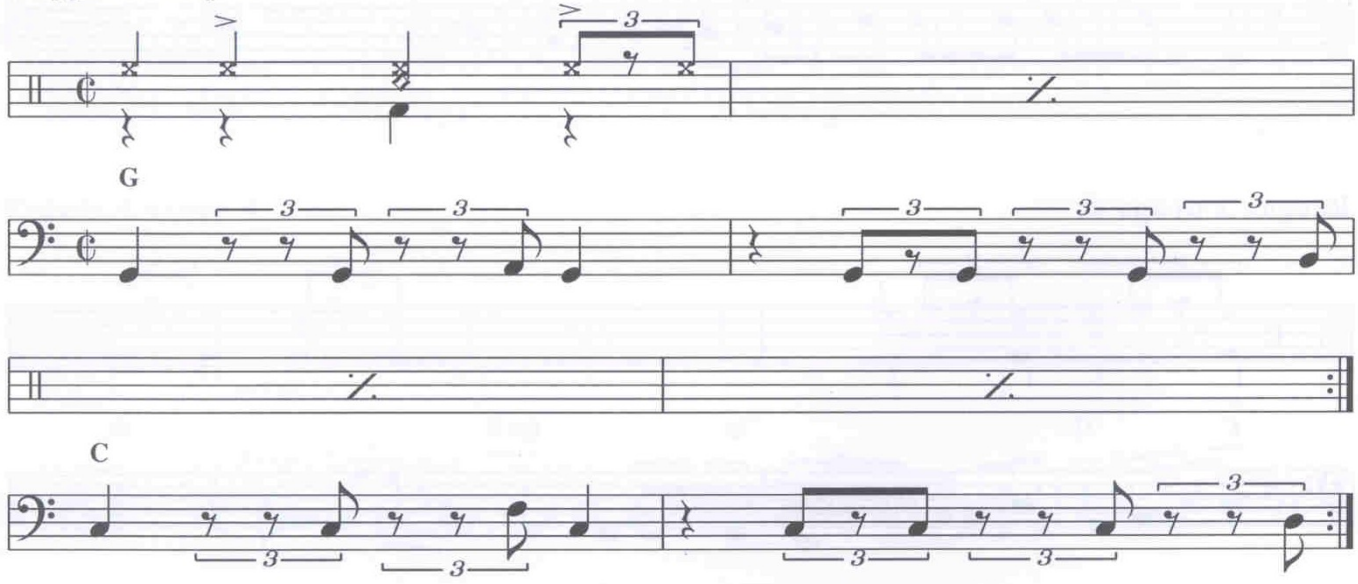

Ritmi FOLK

La nona ed ultima sezione dell' "Enciclopedia dei ritmi per batteria e basso" riguarda i ritmi **Folk**.
Questi ritmi vengono usati principalmente nel repertorio musicale delle orchestre nelle sale da ballo.
Il genere musicale in questione (definito in Italia "Liscio") comprende svariati ritmi folkloristici provenienti da vari paesi del mondo: la **Polka** (danza popolare di ritmo binario, nata a Praga e diffusasi in Europa a partire dalla metà dell'800), la **Mazurka** (danza popolare di ritmo ternario simile al valzer, nata in Polonia nel 1500 e diffusasi in europa nel '700 e nell' '800), il **Tango** (danza di ritmo binario elaborato in Argentina, a Buenos Aires, alla fine del 1800 e diffusosi negli USA e in Europa a partire dagli anni '20), il **Valzer** (danza in tempo ternario nata in Austria nel '700 e diffusasi in Europa a partire dal 1800), la **Tarantella** (danza popolare veloce in 6/8 nata in Italia meridionale, probabilmente nella zona del napoletano, alla fine del '600), il **Beguine** (ballo a ritmo lento originario delle Antille, precisamente nella Martinica, diffusosi in America e succesivamente nel resto del mondo a partire dall'inizio del '900), il **Paso Doble** (danza spagnola a ritmo binario nata agli inizi del novecento sotto l'influsso del Flamenco e diffusasi successivamente nel resto d'europa e in sud America, dove è stata sviluppata anche in tempo ternario), il **Foxtrot** e il **Charleston** (danze sincopate di origine Statunitense derivate in particolare dal Ragtime e sviluppatesi in America e nel resto del mondo a partire dagli anni '20). Vedi la discografia consigliata a pag. 78.

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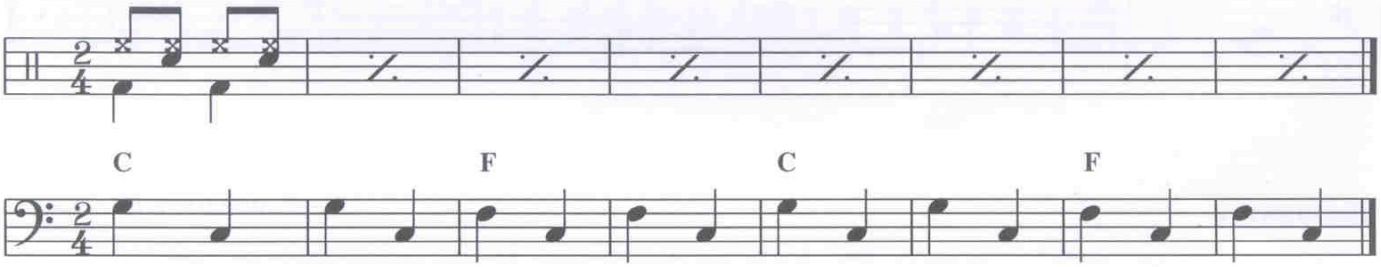
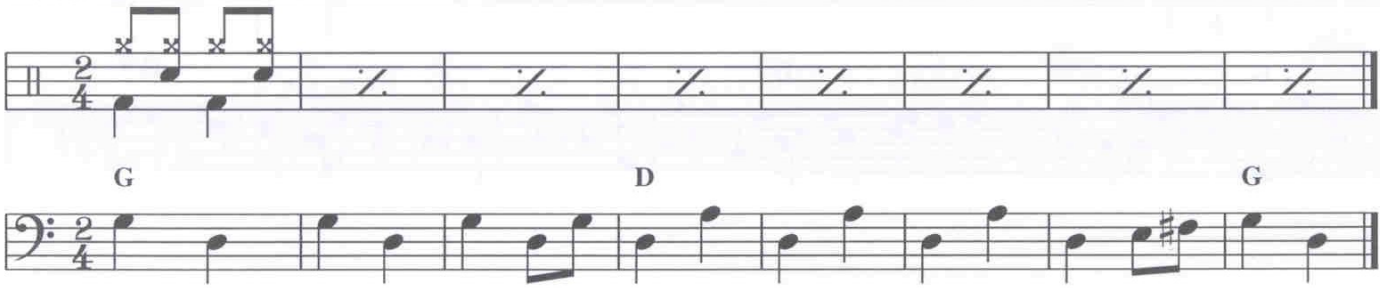
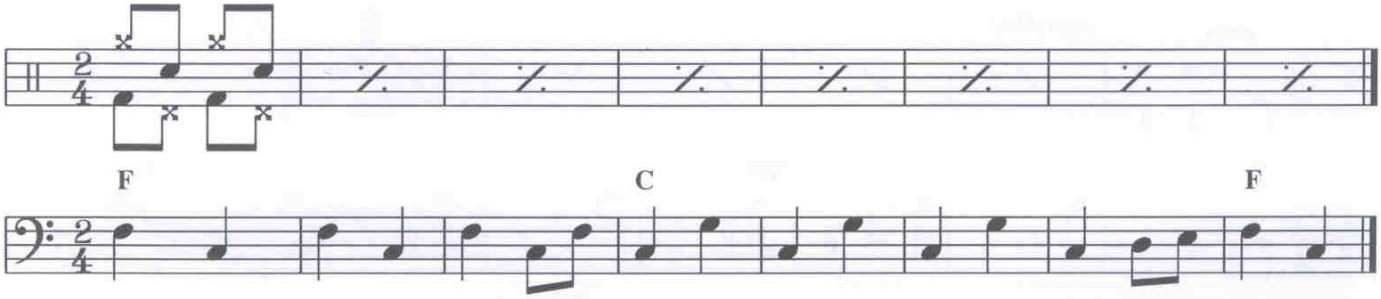
Polka 1



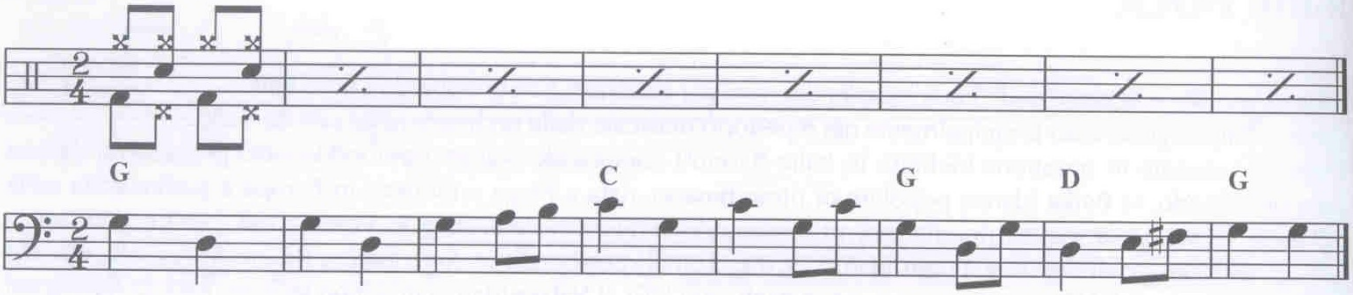
Polka 2



Polka 3

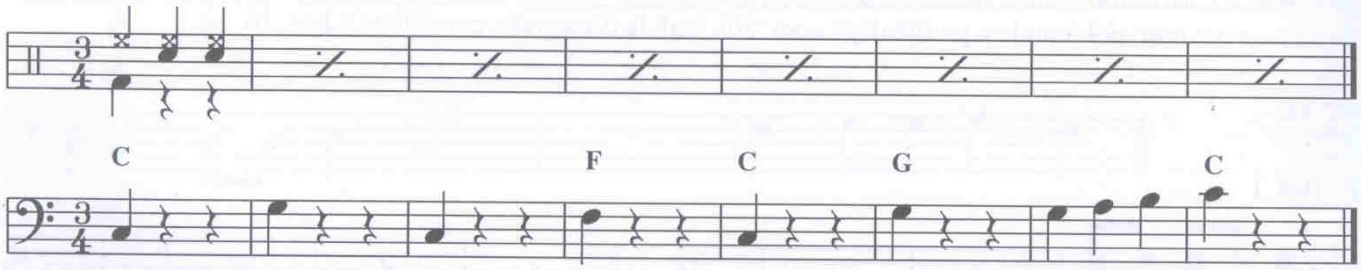


Polka 4

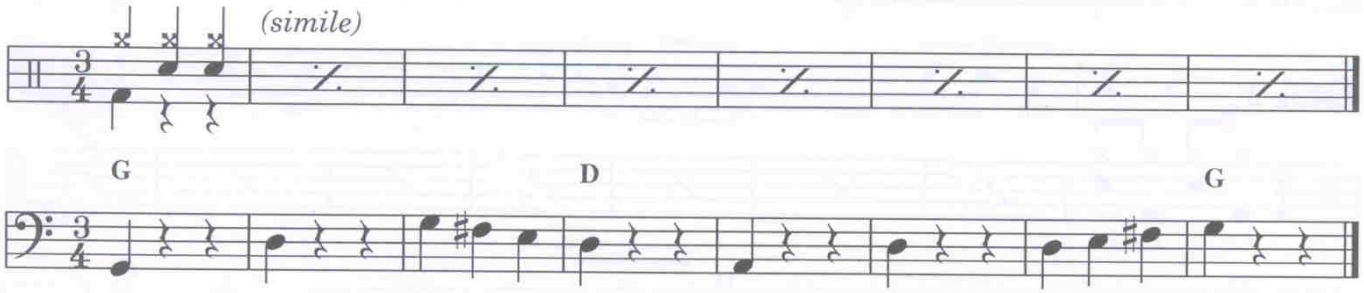


44

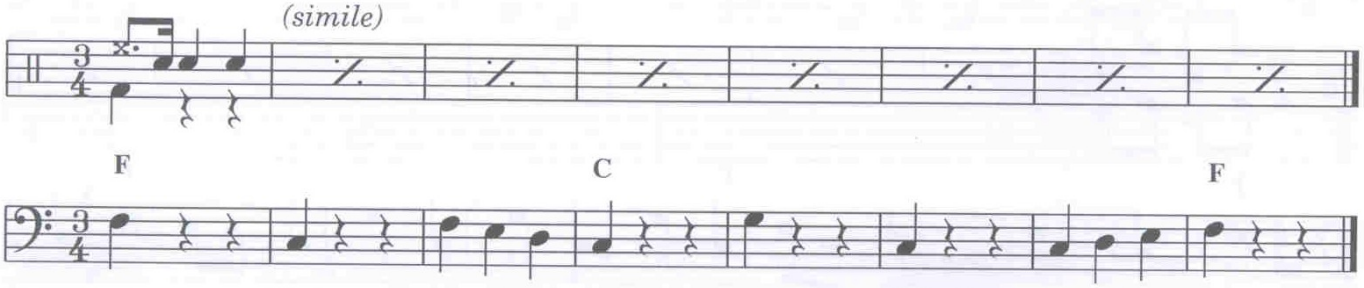
Mazurka 1



Mazurka 2



Mazurka 3



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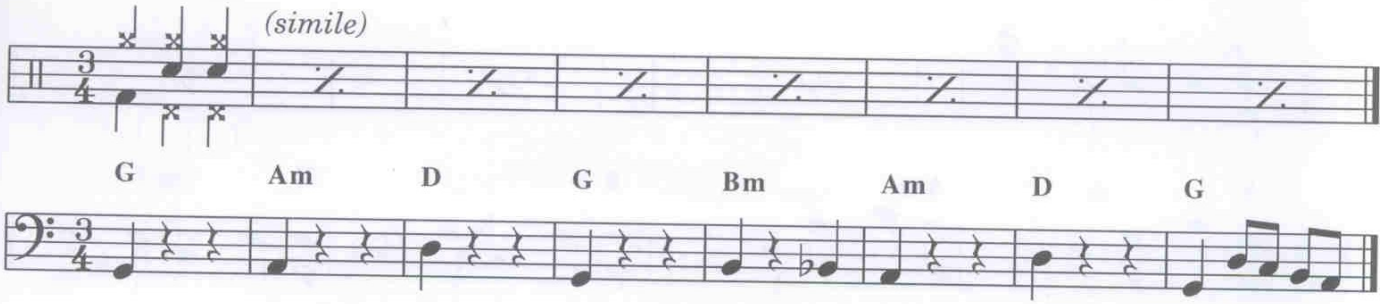
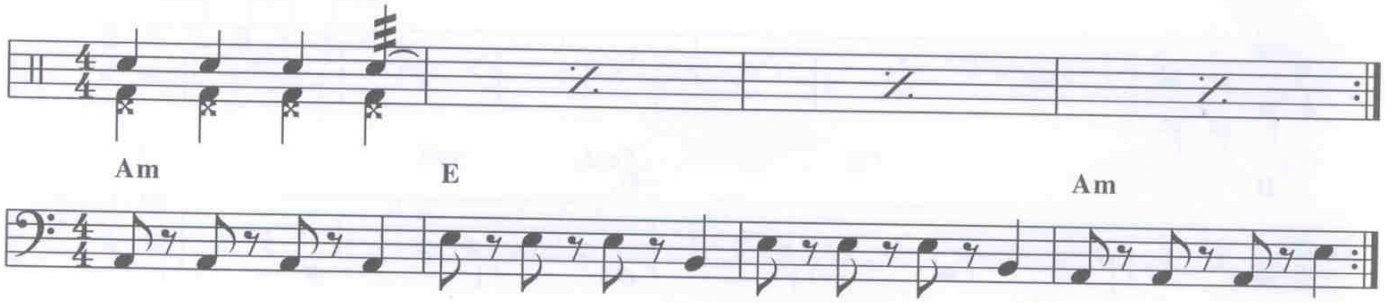
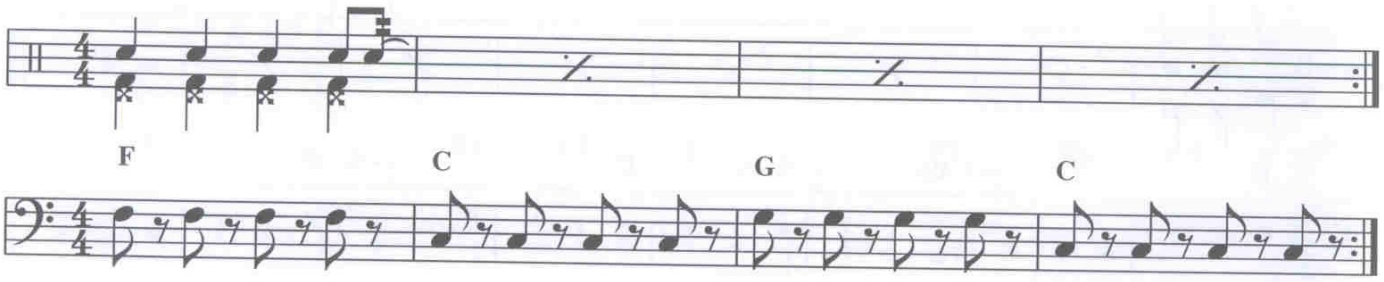


45

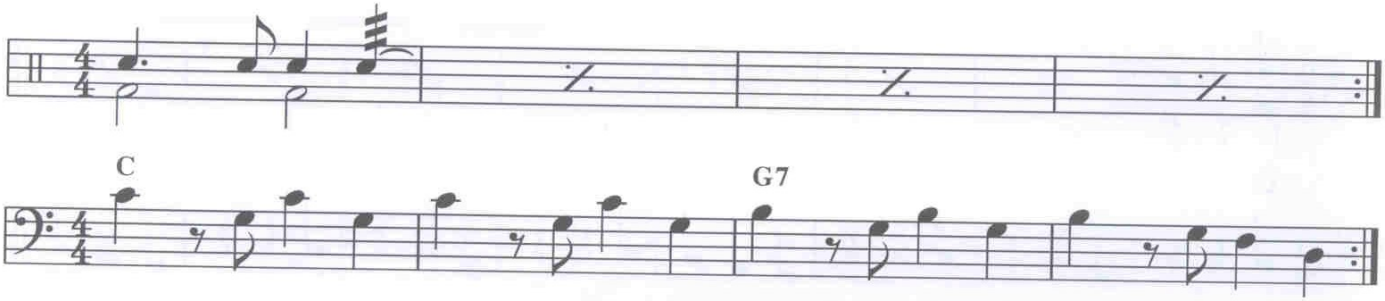
Tango Argentino 1



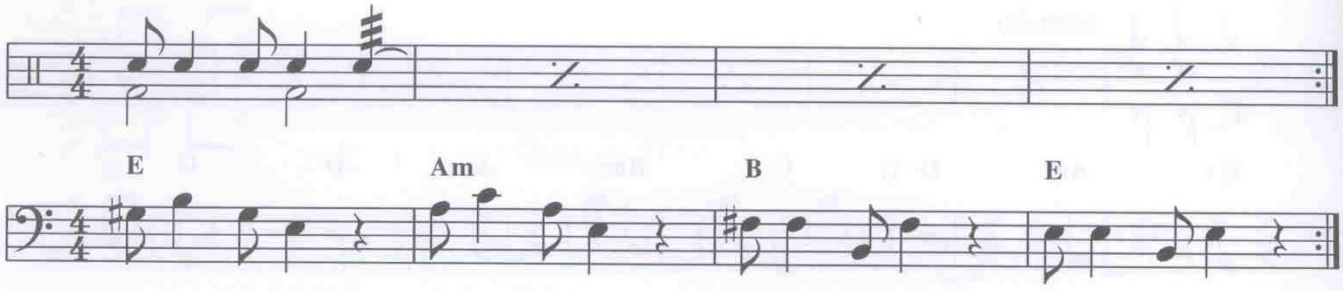
Tango Argentino 2



Tango Habanera 1

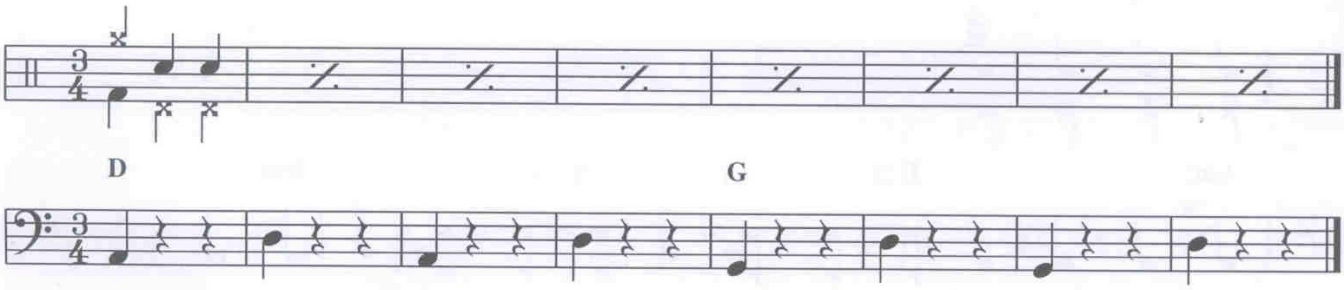


Tango Habanera 2

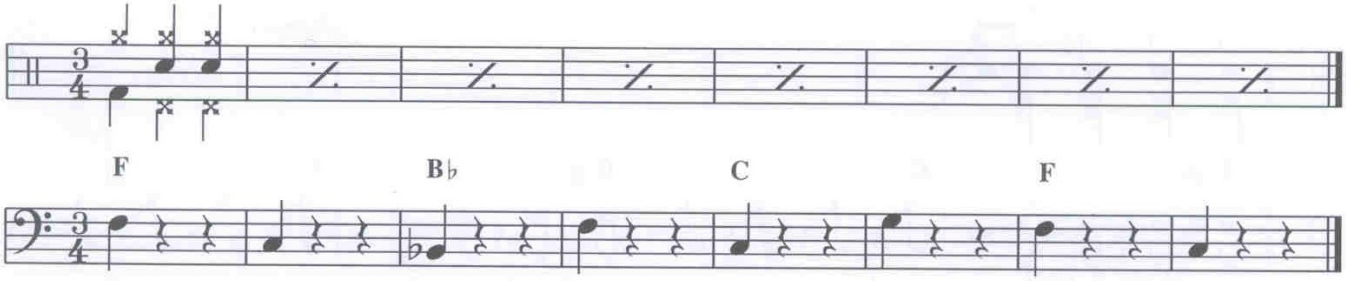


46

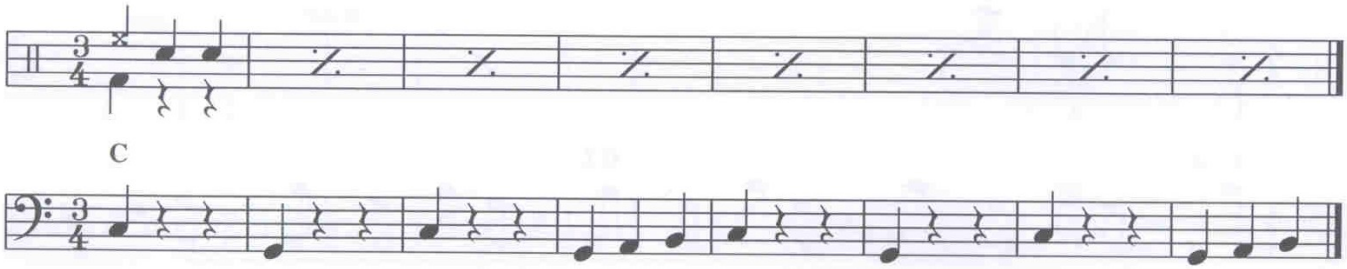
Valzer Viennese 1



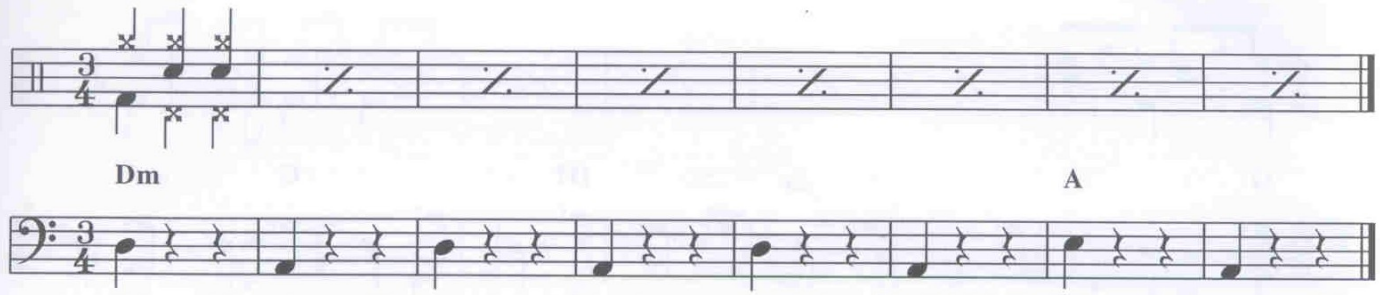
Valzer Viennese 2



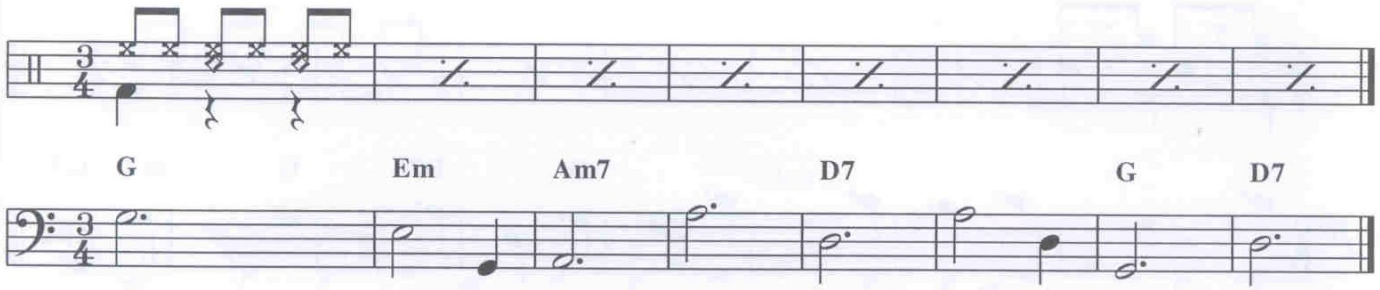
Valzer Musette 1



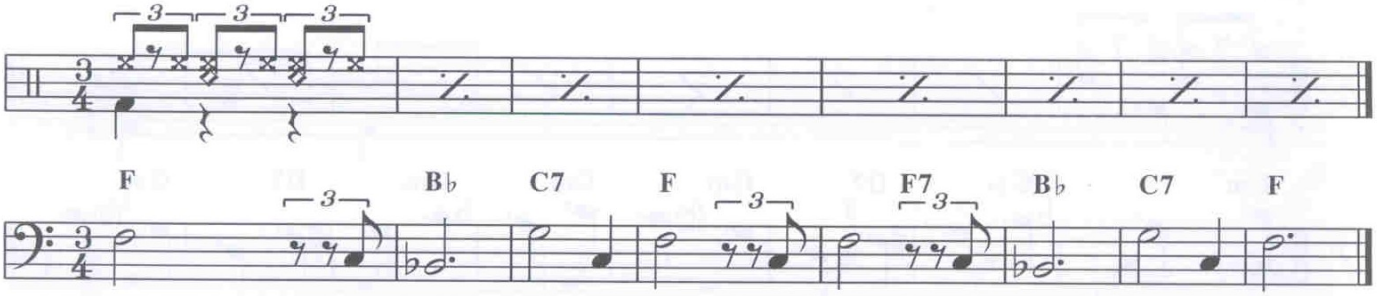
Valzer Musette 2



Valzer Lento 1

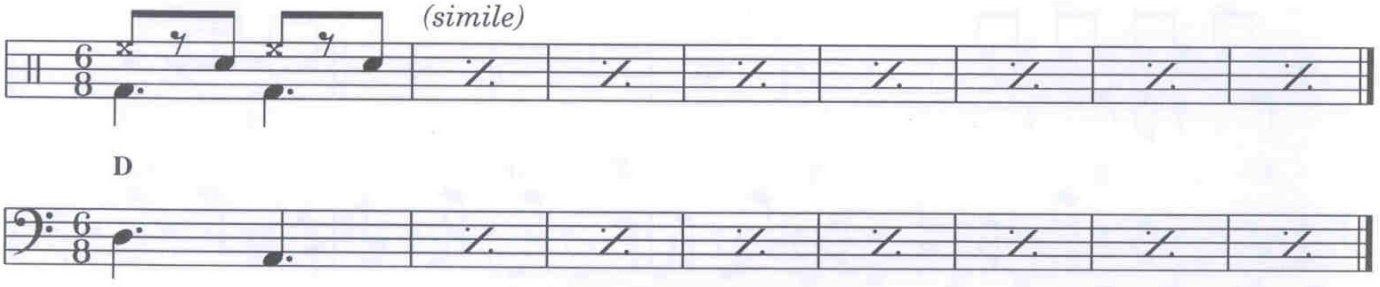


Valzer Lento 2

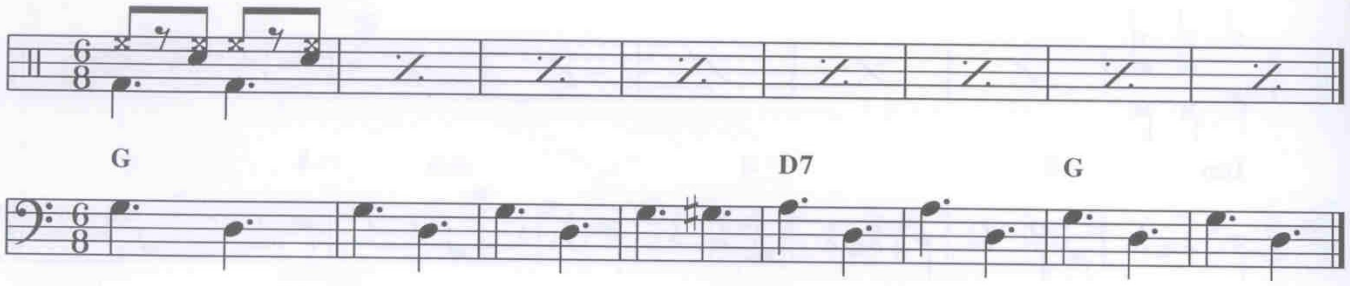


47

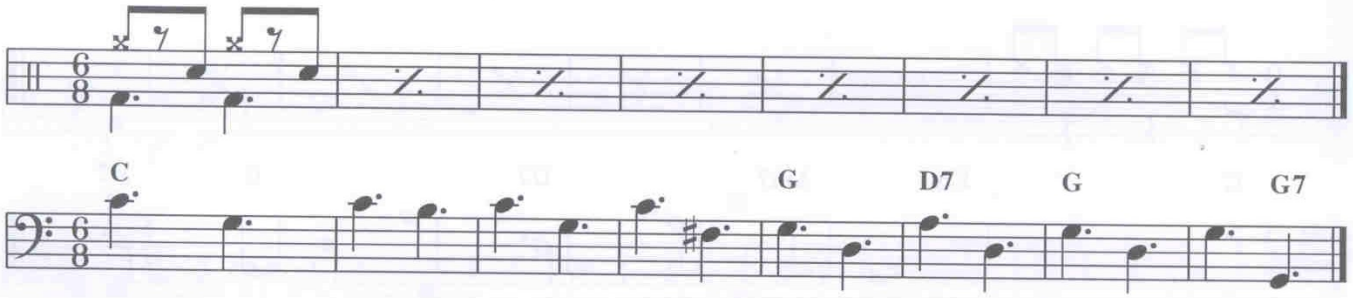
Tarantella 1



Tarantella 2



Tarantella 3



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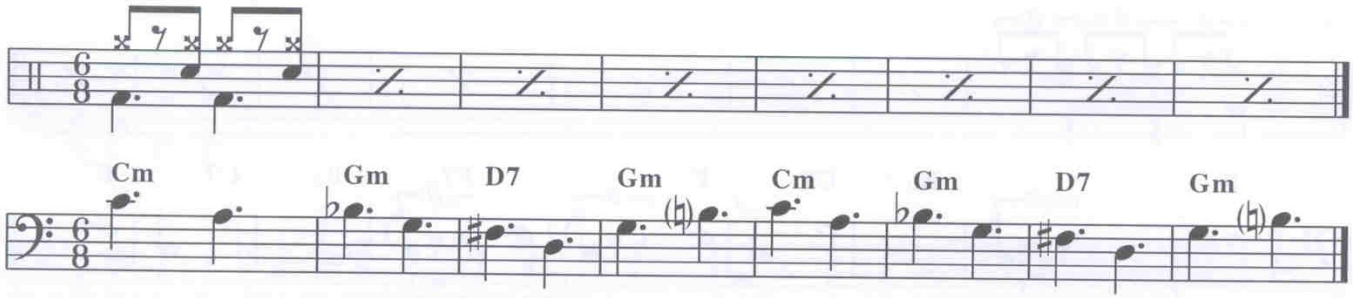

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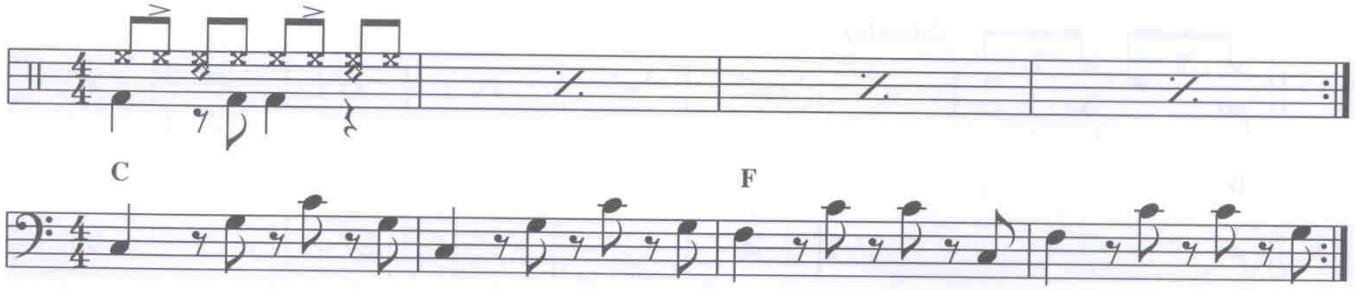
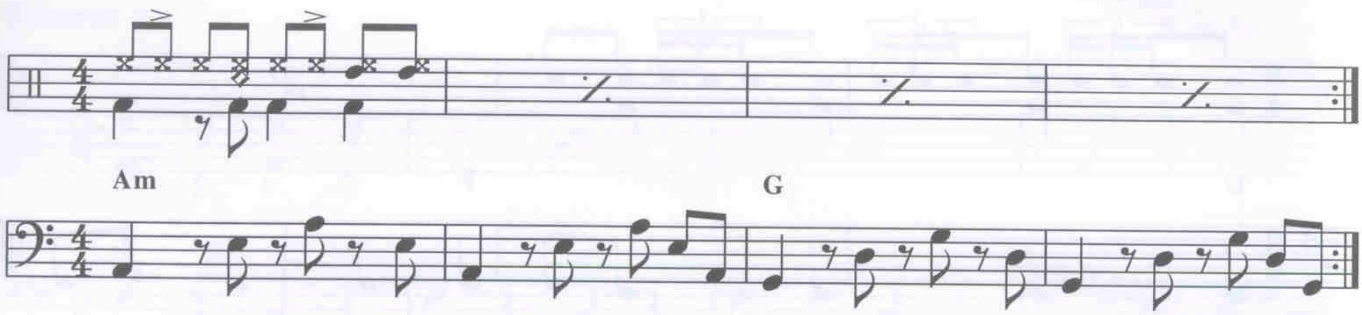
Beguine 1



Beguine 2



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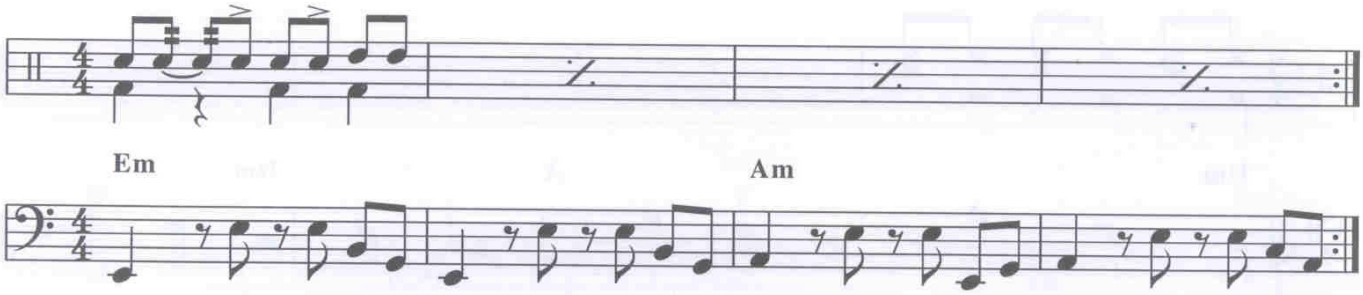

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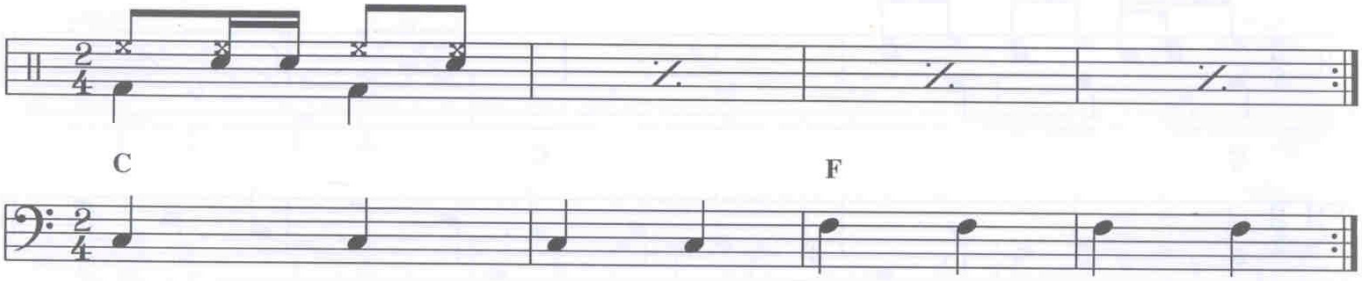
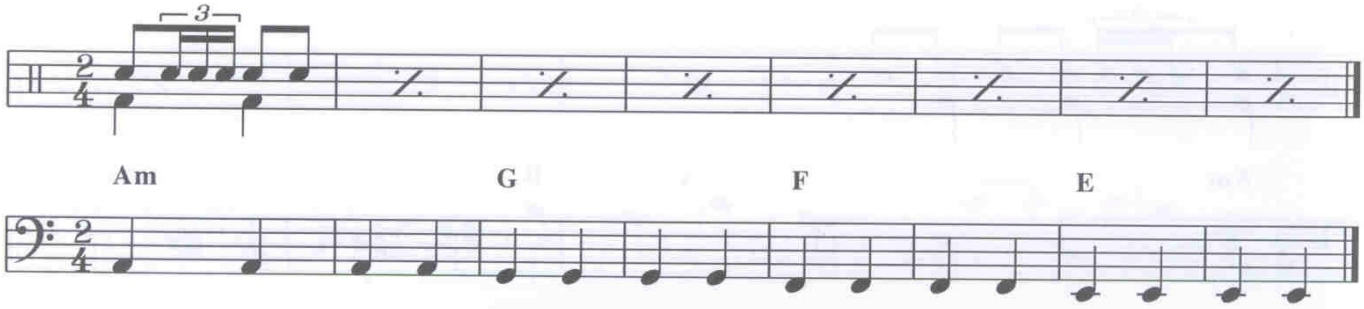
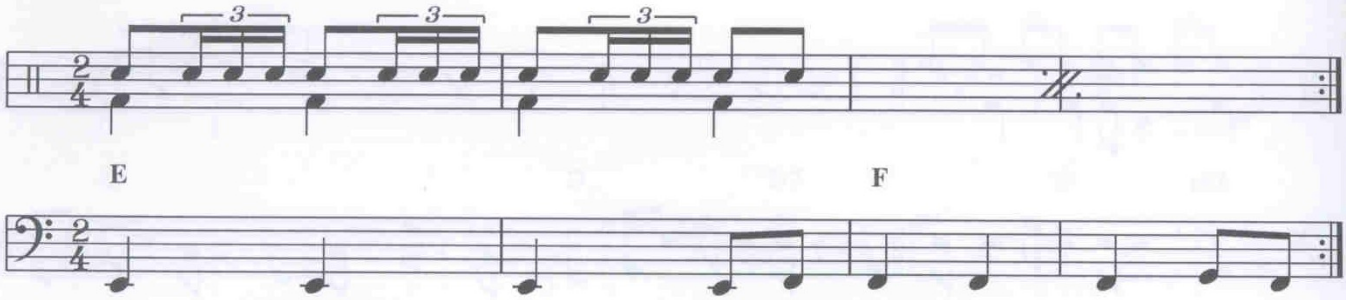
Paso Doble 2/4 1



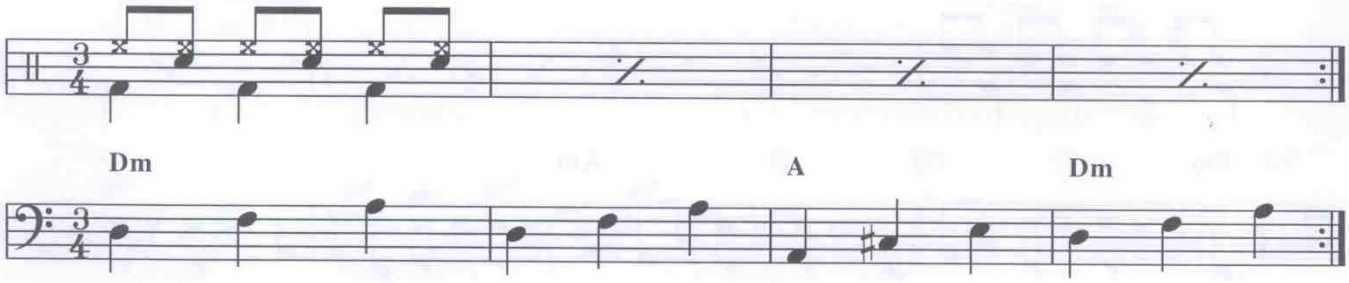
Paso Doble 2/4 2



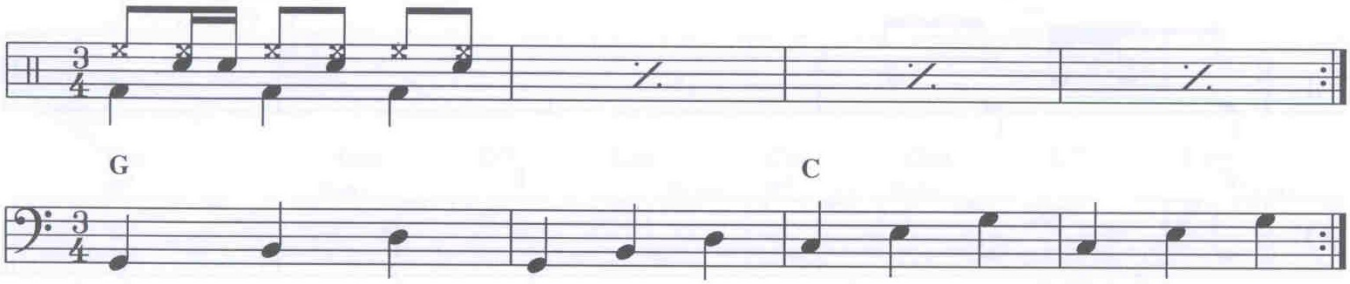
Paso Doble 2/4 3



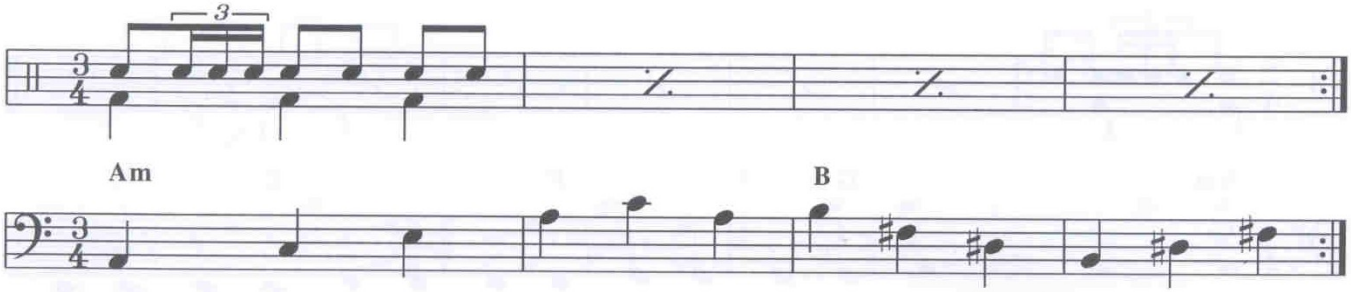
Paso Doble 3/4 1



Paso Doble 3/4 2



Paso Doble 3/4 3



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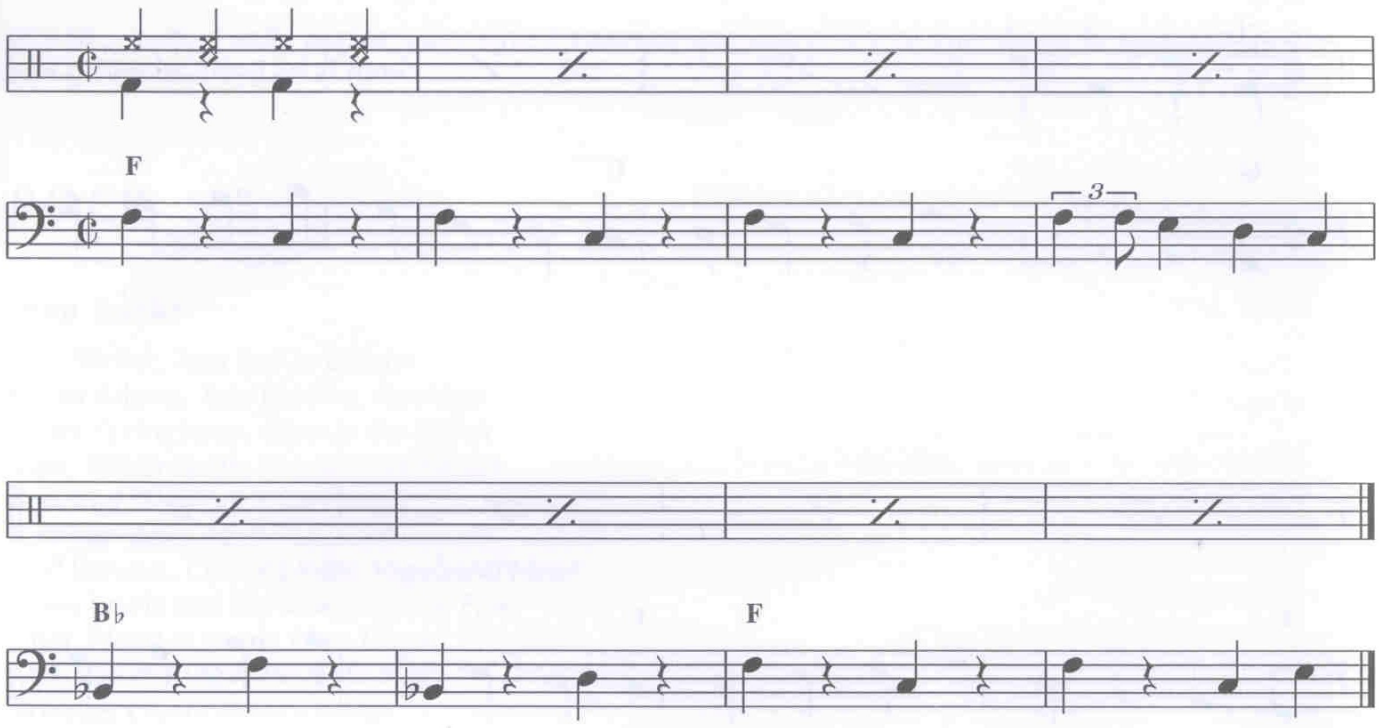
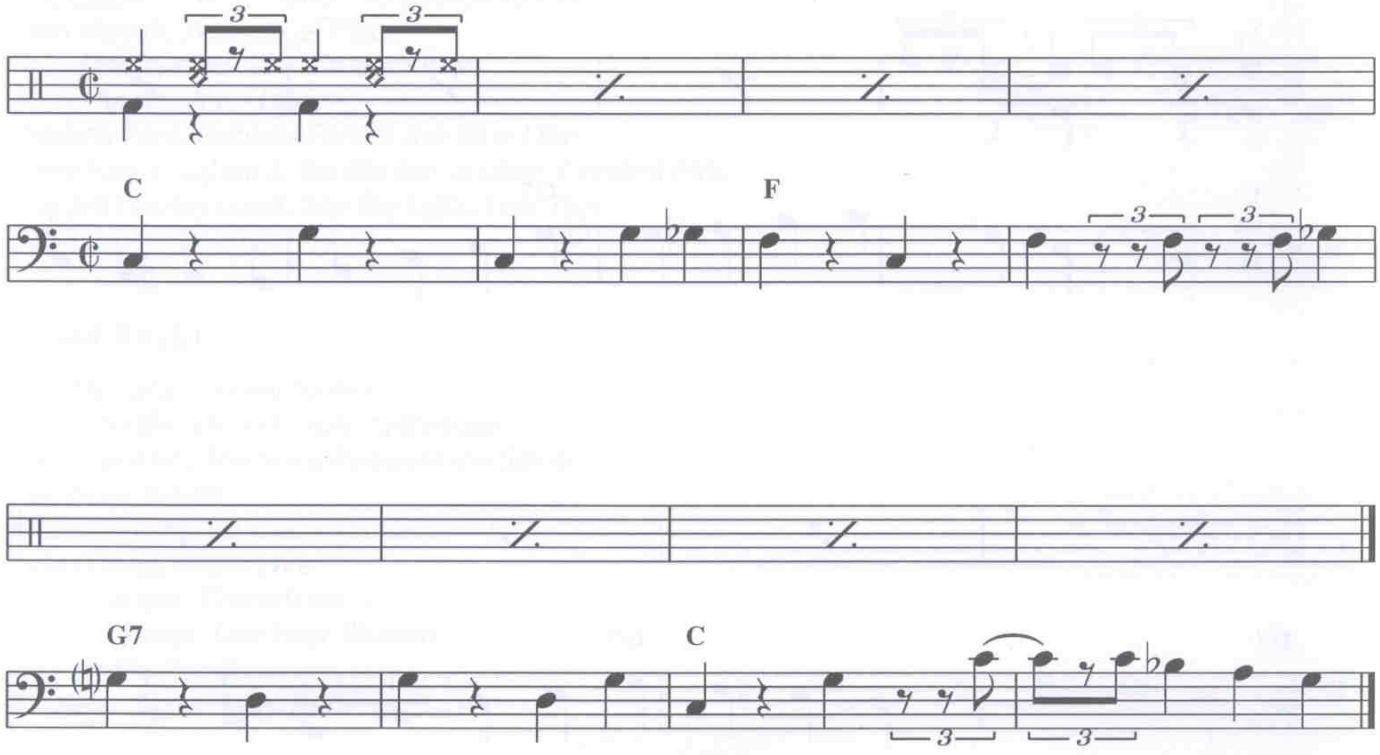
Foxtrot 1

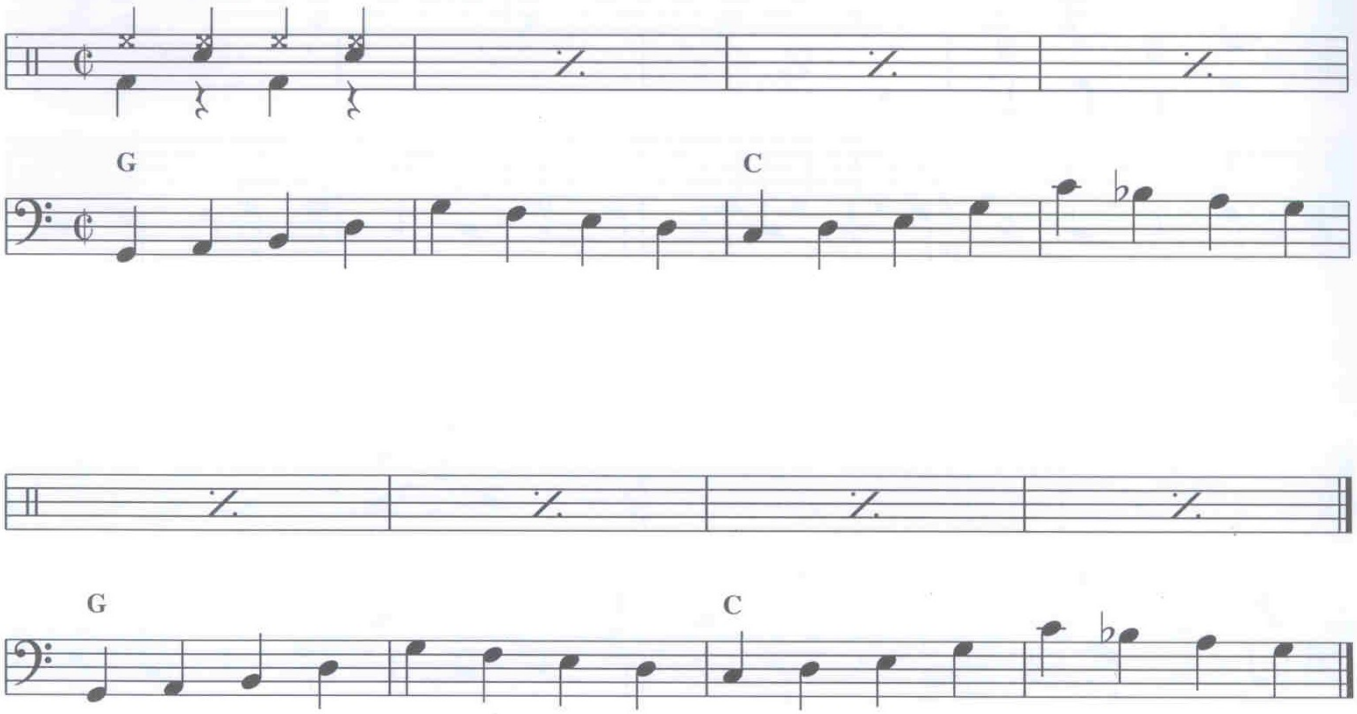


Foxtrot 2

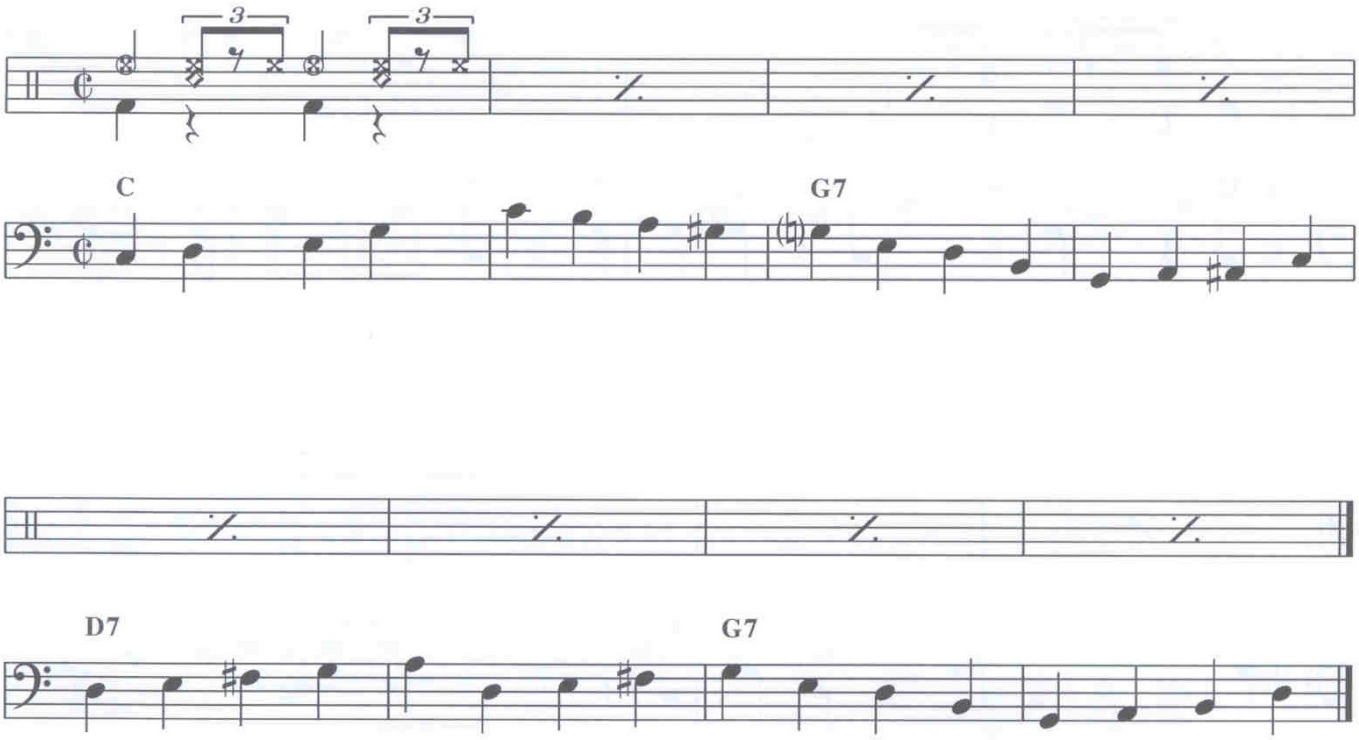


51

Charleston 1



Charleston 2



Discografia consigliata secondo i vari generi musicali

Qui di seguito e nelle pagine successive è riportata una lista di dischi di riferimento catalogati in base ai vari generi musicali ed ai ritmi.

ROCK

(Pop Rock)

Tina Turner, *Tina live in Europe*
Bryan Adams, *Into the Fire, Reckless*
Bruce Springsteen, *Born in the U.S.A.*
Toto, *The Seventh, Kingdom of Desire*
Bon Jovi, *Slippery When Wet*
Richard Marx, *Paid Vacation*
Rod Stewart, *Out of Order, Vagabond Heart*
Huey Lewis and the news, *Sports, Fore*
Cher, *Heart of stone, Love Hurts*
Melissa Etheridge, *Never Enough*
Roxette, *Crash! Boom! Bang!*

(Blues Rock)

John Lee Hooker, *The Healer*
Buddy Guy, *Feels Like Rain*
Eric Clapton, *Slow Hand, No Reason to Cry*
John Mayall, *A Sense of Place*
Brendan Crocker, *The Great Indoors*
Gary Moore, *After Hours*
Robben Ford, *Robben Ford & the Blue Line*
Steve Ray Vaughan & the double trouble, *Greatest Hits*
The Jeff Healey band, *See the Light, Feel This*
ZZ Top, *Greatest Hits*

(Hard Rock)

Jimi Hendrix, *Corner Stones*
Deep Purple, *Deep Purple Anthology*
Led Zeppelin, *The Song Remains the Same*
Rainbow, *Rising*
Black Sabbath, *Blackest Sabbath*
Judas Priest, *Priest Live*
Alice Cooper, *Constrictor*
Guns n' Roses, *Use Your Illusion*
Aerosmith, *Pump*
Extreme, *Three Sides to Every Story*

(Heavy Metal)

Van Halen, *Van Halen, Fair Warning*
AC/DC, *Higway To Hell, For Those About to Rock*
Iron Maiden, *Piece of Mind, Live After Death*
Judas Priest, *Screaming For Vengeance*
Ozzy Osbourne, *Diary of a Madman*
Queens Ryche, *The Warning, Empire*
Motley Crue, *Theatre of Pain, Decade of Decadence*
Def Leppard, *Hysteria, Pyromania*
Wasp, *The Crimson Idol*
Quiet Riot, *Metal Health*

(Rock and Roll, Twist)

Bill Haley & The Comets, *Rock Around the Clock*
Chuck Berry, *Greatest Hits*
Bo Diddley, *Two Great Guitars*
Buddy Holly, *20 Golden Greats, At the Top*
Little Richard, *Biggest Hits*
Elvis Presley, *Worldwide Gold Records, Elvis in Concert*
Jerry Lee Lewis, *Original Golden Hits, Sun*
Johnny Cash, *Original Golden Hits*

RHYTHM & BLUES

(Motown R & B)

Smokey Robinson, *Smokey Robinson*
Diana Ross, *Diana Ross and the Supremes*
The temptations, *Temptations*
Marvin Gaye, *Moods of Marvin Gaye*
The Four Tops, *Reach Out*
The Marvellettes, *Greatest Hits*
The Miracles, *Shop Around*

(Memphis R & B)

Sam and Dave, *Soul Man, Hold on I'm coming*
Percy Sledge, *When a Man Loves a Woman*
Wilson Pickett, *Wilson Pickett's Greatest Hits*
Aretha Franklin, *Chain of Fools, Great Aretha Franklin*
Otis Redding, *Best*

(James Brown R & B)

James Brown, *The very best of James Brown, Golden Hits*

FUNK

(Funk '70)

Sly & The Family Stone, *Fresh, Anthology*
Earth, Wind & Fire, *The Best of Earth Wind & Fire Vol. 1*
Kool & The Gang, *Wild and Peaceful*
Commodores, *Machine Gun*
Parliament, *The Mothership Connection*
Funkadelic, *Uncle Jam Wants You*
Tower of Power, *Tower of Power, Back to Oakland*

(Funk Rock)

Buddy Miles, *Chapter 7, More Miles Per Gallon*
David Lee Roth, *Skyscraper, Eat 'Em And Smile*
Spin Doctors, *Pocket Full of Kryptonite*
Living Colour, *Time's Up*
Red Hot Chili Peppers, *Blood Sugar Sex Magik, Mothers Milk*

(Funk Blues)

Robert Cray, *Strong Persuader, Midnight Stroll*
Hiram Bullock, *Give it What U Got, World of Collision*
Robben Ford, *Talk to Your Daughter, Robben Ford & the Blue Line*
Steve Ray Vaughan & the Double Trouble, *In Step, Live Alive*
James Cotton, *Live at Electric, Mighty Long Time*

DANCE

(Disco)

Donna Summer, *Bad Girls, Love to Love You Baby, Greatest Hits*
Chic, *Chic, Best of Chic*
Kool & the Gang, *Celebrate, Ladie's Night*
Sister Sledge, *We are Family, Best Of Syster Sledge*
Sylvester, *Original Hits*

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Lisa Stansfield, *Real Love, Affection*
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Bell Biv Devoe, *Poison, The Remix Album*
Janet Jackson, *Control*
2 Pac, *Toss it up, Static*

(Acid Jazz)

Incognito, *Inside Life, Tribes Vibes and Scribes, Positivity*
Jamiroquai, *The Retourn of the Space Cowboy*
Galliano, *The Plot Thikens*
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BLUES

Albert Collins, *Cold Snap, Collins Mix-The Best of*
B.B. King, *Ain't Nobody Home (Best of), Live at the Apollo*
Bo Diddley, *Hey! Bo Diddley*
Willie Dixon, *Willie's Blues*
Muddy Waters, *Chicago Blues Masters Vol. 1*
John Lee Hooker, *The Legendary Modern Recordings, Wondering Blues*
Albert King, *Best of, Ultimate Collection*

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(New Orleans)

Bunk Johnson, *Bunk Johnson & His Superior Ja*
Louis Armstrong, *All Time Greatest Hits, American Songbook*

(Dixieland)

Original Dixieland Jazz Band, *Sensation, First Jazz Recordings*
Original Memphis Five, *Vol. 1 Collection*

(Boogie Woogie)

Jimmy Yancey, *Crying in My Sleep, Yancey's Bugle Call*
Pete Johnson and Albert Ammons, *Boogie Woogie Man, Barrelhouse Boogie*
Glenn Miller, *The Popular Recordings*

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Coleman Hawkins, *April in Paris*
Roy Eldridge, *After You've Gone*
Benny Carter, *Complete Recordings 1930-1940*
Art Tatum, *Piano Starts Here*
Teddy Wilson, *Too Hot For Words*
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Charlie Parker, *Bird, The Savoy Recordings, Birdology*
Dizzy Gillespie, *Dizzy Gillespie Story*
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Thelonious Monk, *Monk's Music, Five By Monk Five*
Bud Powell, *Vol. 1-Amazing Bud*

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Horace Silver, *Best of Horace Silver*
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Astrud Jilberto, *The Silver Collection*
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Luciano Perrone e Seus Ritmistas Brasileiros, *Batucada Fantastica-Vol. 3*
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Machito and his Afro-Cubans, *Machito Plays Mambo e Cha-Cha-Cha*
Tito Puente, *Mamborama-Tito Puente, King of the Cha-Cha Mambo and His Orchestra*
Arsenio Rodriguez, *Arsenio Rodriguez y su Congiunto*

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Batacumbele, *Con un Poco dae Songo*
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Eddie Palmieri, *Mambo con Conga is Mozambique*

(Guaguanco)

Tumi Cuba Classics, *Rumba*
Los Monequitos de Matanzas, *Rumba Caliente*

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Antologia de la Musica Afro-Cubana Vol. 6, *Fiesta de Bembe*
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Arrow, *O La Soca, Soca Dance Party*

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Sly Dunbar, *Sly, Wicked & Slick*
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Musica FOLK

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Castellina Pasi, *Castellina Pasi Vol. 1, 2, 3 etc.*
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Astor Piazzolla, *Piazzolla Classics, La Historia del Tango*
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Mario D'Esposito Ensemble, *Mandolini, Pizza e Tarantella*
Orquesta Romantica del Casino de Hawana, *Asi Es la Beguine*

(Un ringraziamento speciale a Franco Micalizzi, Claudio Zanghieri, Nicola Casali, Tiberio Ripa, Mokkes's drum lab., Ufip, Mari e Parsek).

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DEI RITMI PER BATTERIA E BASSO

È una raccolta di ritmi tra i più popolari e caratteristici nei vari stili musicali. Per ogni stile vengono riportati diversi ritmi di batteria assieme alle relative linee di basso, con una breve descrizione introduttiva su ogni genere musicale. Tutti i ritmi contenuti nel libro sono suonati nel CD allegato con la batteria sul canale sinistro, il basso sul canale destro e il click al centro: in questo modo, escludendo il canale sinistro, si può suonare la batteria insieme al basso registrato (per i batteristi) mentre, escludendo il canale destro, si possono suonare le linee di basso assieme alla batteria registrata (per i bassisti).
L'enciclopedia si conclude con una discografia consigliata secondo i vari generi musicali.

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